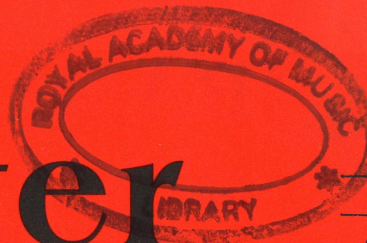


# Newsletter

Royal Academy of Music

No 14 Autumn 1997



Royal  
Academy  
of  
Music

## Update on the York Gate Project



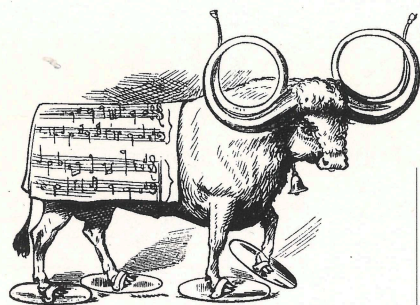
Nos. 1-5 York Gate. The Academy relinquished No 1 York Gate after the last War, following bomb damage to the building

### The Academy's Principal, Curtis Price, with an update on future developments

Since my first report on possible expansion, I am pleased to say that the Academy is now the proud new owner of the lease to Nos. 1-5 York Gate. Contracts were exchanged on 11th April and Peter Smith, the Academy's Estates Manager, was handed the keys to the front door on 9th May. York Gate will require extensive renovation to make it suitable for our purposes, so the Academy was required by the terms of the grant from the Heritage Lottery Fund to go through the full tendering process. The winners of the competition are John McAslan and Partners, architects, and Davis Landon Management, project managers. As this Newsletter goes to press, John McAslan is hard at work on a masterplan which will not only encompass York Gate but the entire Academy site. This holistic approach will assure more efficient use of all our buildings.

Construction is not expected to begin until summer 1998, and the entire project will take at least eighteen months to complete. In the meantime, the Academy plans to use York Gate as it stands, for teaching, practice and some administration. The building already looks magnificent, thanks in no small part to volunteer gardener, Postgraduate Course secretary Viv Rich. Readers might be interested in this footnote: York Gate was designed by John Nash in 1822 (the same year that the Academy was founded in Tenterden Street). Janet Snowman, the Academy's Research Officer and editor of the Newsletter, has discovered that 'John Nash Esq' was an early Friend of the Academy and is recorded as having attended an 1825 Morning Concert. This neatly completes at least two circles.





# RAMabout

## A new appointment

The Academy is pleased to announce that the internationally famous marimbist, Leigh Howard Stevens, has accepted the appointment to its Timpani and Percussion department. Leigh Howard Stevens's repertoire ranges from Renaissance music and the Preludes and Fugues by J S Bach, to original marimba works written by contemporary and avant-garde American and Japanese composers. New marimba lovers have been generated all over the world by Leigh Howard Stevens's public solo recitals, hundreds of college campus appearances, performances with symphony orchestras, European concert tours, masterclasses and radio and television appearances.

Mr Stevens is a graduate of the Eastman School of Music. His book, *Method of Movement for Marimba*, is renowned as the most authoritative text on the subject of four-mallet technique, and he is editor of more than 20 works for solo marimba and a regular columnist for *Modern Percussionist Magazine*. The Academy's professors of percussion, headed by Kurt-Hans Goedicke (principal timpanist, London Symphony Orchestra), also include Neil Percy (London Symphony Orchestra), Simon Carrington (London Symphony Orchestra), David Jackson (London Symphony Orchestra), Stephen Quigley (Royal Philharmonic Orchestra), Nicholas Cole, David Hassell and Paul Clarvis.

## Website update

Work is progressing on the Academy's new website, and we will shortly be able to announce its existence on-line. Special thanks for all the hard work in co-ordinating the project go especially to Helen Williams.

## Gifts

The Library is grateful for the following gifts: a collection of piano music by Ronald Stevenson (Ronald Stevenson Society); scores, books and letters of York Bowen (Brian Newbold); scores of brass music from her late husband's collection (Rosemary Taylor); copy of his cello exercises Part 2 (Christopher Bunting); bequest of scores and books (Mrs Robinson); manuscript of Cipriani Potter's *Sonata Concertante*, a hitherto unknown work (D.F. Glass); set of Glyndebourne programmes from 1952-96 (Mrs Van Stuwé); reproductions of two Henry Wood caricatures from *Britannia Magazine*, 1928. Given to the Henry Wood Archive in memory of Arthur Jacobs (Jerry Laurie); copy of John Rutter's *Shadows* for voice and baritone (Christopher Keyte); Book: Hind, *The Orchestra*: a signed postcard of Toscanini and many letters to Mr Hamber from composers such as Vaughan Williams, Henry Wood, Rutland Boughton and Goffredo Petrassi (Peter Hamber); vocal scores including Brahms, Schubert and Mendelssohn songs (Lord Menuhin), collection of music for guitar (Timothy Walker).

From the estate of Miss Dorothy Parr through Mr Dennis Rice, a gift of her medals, autograph book and an autographed photograph of Sir Alexander Mackenzie.

The Academy is most grateful to have received from Ted Holmes, husband of Mary Thomas (who passed away on 17th April), the donation of her piano, costumes, concert dresses and music.

## A special thank you

To Gwynneth Bransby Zachary (GBZ Management), Julian Morgenstern (Morgenstern's Diary Service) and Malcolm Warne Holland (Orchestral director, Royal Opera House), for their most supportive and interesting careers presentations to students at the end of last term.

## NEW HONORANDS



Elton John, a former pupil of the Junior Academy, is presented with Honorary Membership of the Academy by Curtis Price. Elton was entertained by students from the Commercial Music and Jazz courses  
Photo: Chris Christodoulou



David Palmer is presented with Fellowship of the Academy  
Photo: Janet Snowman

**DAVID PALMER** entered the Academy in 1961 to study clarinet with John Davies, and left in 1965 with the Eric Coates Composition Prize, having fallen under the spell of Richard Rodney Bennett. The score which gained him the award attracted the attention of Phil Green, the British film music writer and under his guidance, David cut his teeth in the fast-moving freelance world of composition and arranging. He found himself arranging songs for Jethro Tull, one of the leading bands of the '60s and '70s, then became a full-time member of the group for ten years. One of his first moves on leaving was to orchestrate the Jethro Tull songs for symphony orchestra, and these have been followed by symphonic rock arrangements of songs by Genesis, Pink Floyd and Queen. These arrangements have been heard on albums as well as in the concert hall, as a result of a close relationship with the Royal Philharmonic Concert Orchestra, which he has conducted many times. Without David's help, professionalism and valuable advice, the RAM's Commercial Music course might never have started up under the direction of Nick Ingman. Students also took part in a recording of *Sergeant Pepper's Lonely Hearts Club Band*, under David's baton, for EMI.

## Sponsorship News

### Corporate and charitable support

**THE SINFONIA** has benefited from sponsorship by the **3i Group plc** since 1991, and the Academy is delighted to announce that 3i will continue its support during 1998, 1999 and 2000. Fourteen concerts have now been given by the Sinfonia exclusively for 3i and guests in venues throughout the UK - from Kelvingrove in Glasgow and the National Museum of Wales in Cardiff, to Castle Howard and the Assembly Rooms, Bath - as well as regular term-time concerts in the Duke's Hall. The Academy now looks forward to planning Sinfonia events up to the millennium, and we are deeply grateful to Britain's largest venture capital company for what has become a unique partnership in the musical and educational world. In addition, as the autumn *Diary of Events* shows, 3i are sponsoring the Academy's 175th Anniversary Gala Concert (*Mozart on the Strads*) in the Royal Festival Hall on 12th November.

The Academy's successful Diamond Chamber Music series continues on 19th November (see *Diary of Events*) - with a new twist this time. One of the works in the programme is the first performance of a commission given by **Woolwich plc** to Richard Dubugnon, formerly of the Paris Conservatoire, who graduated from the Academy with a DipRAM this year. This commission celebrates the 150th Anniversary of the Woolwich and its recent conversion from a building society to a plc. Congratulations in advance to Richard for being chosen for this honour: his piece is called *Frenghish Suite*.

The Academy is delighted to announce a major new package of assistance from the **John Lewis Partnership**. The partnership is renowned for its social and community activities

and helped the Academy in its Appeal in the 1980s. Its three-year support of our vocal studies, starting this autumn, will affect every aspect of our curriculum, including opera masterclasses, bursary support for individual students, support for choral activity and opera productions and much-needed assistance to students entering important competitions at home and abroad. In these times, this is a splendid and imaginative endorsement from the private sector for the education of young singers.

**Edge and Ellison**, the law firm based in Birmingham and London, have once again demonstrated their commitment to the Academy by sponsoring the Symphony Orchestra concert on 30th October - their fifth orchestral sponsorship since 1994. The Academy is delighted to welcome them back.

For the past eighteen months, many of the masterclasses at the Academy have taken place as a result of support from the **Steel Trust**. Distinguished international performers such as Fou Ts'ong, Hakan Hardenberger and Ruggiero Ricci, as well as expert teachers from America, Europe, Australia and the Far East, have contributed to this programme, and the Academy is very grateful to the Steel Trust for making these masterclasses possible.

Many people have commented favourably on our new Prospectus. The paper was kindly given by the **Dixon and Roe Group Ltd**, whom we thank very much. The company will be bringing guests to the String Orchestra concert on 3rd December.

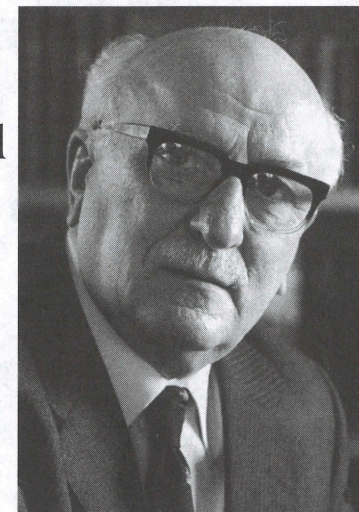
Richard Toeman of **Josef Weinberger Ltd**, the music publishers, has kindly set up a series of Business Masterclasses, starting this autumn, in memory of Otto Blau, former chairman of the company. The Otto Blau Masterclasses will cater initially for students in the Composition

Department, but it is hoped to widen the net in due course so that all students may benefit from career guidance of this kind.

**John Dickinson** have once again kindly provided the Academy with many different-sized envelopes, including the one you recently opened to find this *Newsletter* and the *Diary of Events* for the autumn. Gifts 'in kind' are very valuable to us, and we thank John Dickinson for their support.

## Further gift from the Broadwood Trust

### The Academy announced in May a further and final grant from the Broadwood Trust, which is chaired by Adam Johnstone



Adam Johnstone OBE HonFRAM  
Chairman of the Broadwood Trust  
Photo: Barry Swaabe

**THE BROADWOOD TRUST** is the single largest private benefactor of the Academy, to which its grants now exceed £1.25 million. As well as establishing the Broadwood Trust Piano Scholarship and, recently, the Broadwood Trust Visiting Professor of Piano, the Trust substantially contributed to the 1991-2 renovation of the Academy's main performance venue, the Duke's Hall. Mr Johnstone had a distinguished career in management consultancy, including seven years as Visiting Professor of Marketing at INSEAD in Fontainebleau, and became Chairman of the Broadwood Trust in 1975.

In a press release announcing the above, the Principal said, 'We are deeply indebted to Adam Johnstone for his consistent support over the last decade. He has shown that private and charitable donations can have a substantial effect on the training and development of young musicians, and I am very pleased that the Academy was able to honour him at a dinner at Hatchlands, the 18th-century National Trust property near Guildford, on 21st May, where some of the rare and important Broadwood pianos which he has also given us are on permanent display to the public.' Mr Johnstone added, 'I am proud to have been able to make a significant contribution to the advancement of music education in Britain'. At the Hatchlands' dinner, it was fitting that a recital was given by Hans-Peter and Volker Stenzl, the distinguished piano duo who graduated from the Academy in 1990, since they were one of the earliest recipients of the Broadwood Trust Piano Scholarship.

The first Broadwood Trust Visiting Professor takes up residence this autumn. Dominique Merlet is professor of piano at the Paris Conservatoire and was formerly a professor at the Geneva Conservatoire. As the Broadwood Professor, he will be making more extended visits to the Academy during 1997-8.

Through Adam Johnstone, the Broadwood Trust has helped the three other Royal Schools of Music and other musical organisations and festivals, but the Academy has been the principal beneficiary of the Trust's generosity. Mere words are unable to convey fully our appreciation of the Trust's support for the past decade.



# RAM '97 NW

*An exciting initiative in the Pacific Northwest*



**WITH THREE COMPOSERS** studying at the Academy who are native to the Pacific Northwest, what better way to celebrate the summer but a tour of Vancouver, Bellingham, Seattle and London? Sebastian Bell, Head of Woodwind, assembled an outstanding group of young musicians - Faith Leadbetter *piano*, Katy Zahn *flute*, Nick Williams *oboe*, Karen Fotherby *clarinet*, Claire Webster *bassoon* and Anneke Scott *French horn* to tour with the Three C's - Academy student composers Derek Charke (White Rock, B.C.), Jim Clarke (Seattle, Washington) and Helena Cavan (Bellingham, Washington). The aim of the project is to heighten an awareness in North America of the excellent standard of performance at the Academy and to strengthen through our overseas composers burgeoning international links.

Pieces composed specifically for this tour by each of the composers received their world premières in RAM 97 NW. *Horizon*, an energetic piece for solo piano by Jim Clarke opened the programme, which also included Sir Harrison Birtwistle's *Five Distances* for wind quintet. *Southern Express* followed, with an equally challenging virtuosic score by Derek Charke, ending the first half. The second half of the programme featured the flute, clarinet, bassoon and piano in Helena Cavan's moving *Puget Sound*, and concluded with Mozart's rousing K.452 for woodwinds and piano. Please do come when the programme will be repeated in the Duke's Hall at 7.30pm on 8th October.

## EUROPEAN CHAMBER OPERA FORMS NEW CONTEMPORARY BRANCH

Congratulations to **Stefan Paul Sanchez** (1982), Artistic Director of EchoReverb, a new company formed to complement European Chamber Opera's activities. EchoReverb's first production of a contemporary staging of J S Bach's *Coffee Cantata* and Bernstein's *Trouble in Tahiti*, took place in August at the Battersea Arts Centre. The company are producing innovative work, suitable for small-scale touring, and are planning an extensive programme of outreach work which puts an emphasis on vocal and movement skills and encourages a wider involvement and appreciation of opera and music theatre. The European Chamber Opera maintains its healthy programme of summer opera in Holland Park as well as European and Far Eastern tours. The orchestral fixer is oboist Lara Taylor (1991).

## News & Photo Round-Up

Thank you to BMI and Lansdowne Studios for their continuing invaluable support to students



Commercial music student Rosie Gregory (second from right) is presented with a new award given by BMI (Broadcast Music Incorporated), by Frances Preston, President and Chief Executive Offices, shown also with Curtis Price (left) and Phil Graham, Vice-President European Rights & Publishers Relations (right).

*Photo: Janet Snowman*



Nick Ingman (director of the Commercial Music course) with James Radford, James Brett (holding the trophy), Rupert Christie and Chris Dibble



Nick Ingman, Rupert Christie, James Radford, James Brett and Cliff Masterson

Adrian Kerridge, Managing Director of the Lansdowne Group, has once again made an annual award of a day's use of the Lansdowne Recording Studios-CTS to the Commercial Music department. This year's award was presented on 23rd June by Chris Dibble (Lansdowne's studio manager) jointly to James Brett, Rupert Christie and James Radford. Also present in the studios with Wax Groove recording songs written and sung by James, Rupert and James, were Ben Gant *trumpet*, James Knight *alto saxophone*, Nichol Thomson *trombone*, Mark Cox *guitar*, Julian Cox *bass guitar*, Steve Corley *keyboards*, Mark Lloyd *drums*, backing vocals Eliza Lumley, Cerys Jones and Paul Mills, as well as Cliff Masterson, assistant to Nick Ingman.

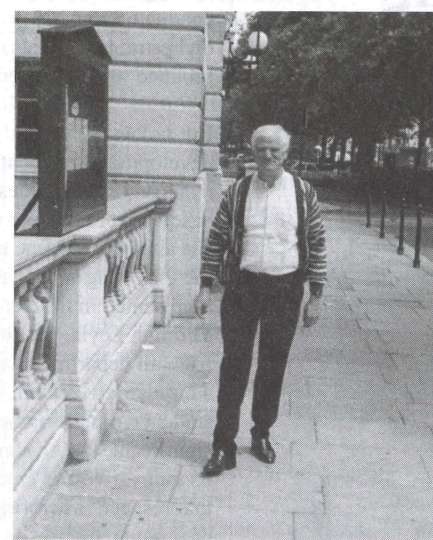
*Photos: Janet Snowman*

## Sir Edward Heath Award



Student Aleksandra Marucha from Poland receives the Sir Edward Heath Award for Organ, given by Sir Jack Lyons HonFRAM (right), in honour of Sir Edward's 80th birthday last year.

## Chief Guest Conductor



For those of you who have not yet had the pleasure of meeting Lutz Köhler, the Academy's Chief Guest Conductor, he is pictured relaxing prior to the Anniversary Concert at the end of last term.

*Photo: Janet Snowman*

## Derek Simpson retires



Professor of cello Derek Simpson retired at the end of last term. Derek, himself a former student, began teaching at the Academy in 1959. Head of Strings and professor of cello David Strange presented Derek (above left) with some gifts at an informal farewell attended by staff, friends and Derek's current pupils. Among those present were Kenneth Essex, professor of violin Clarence Myerscough and Denis Vigay (right). Derek is pictured below with students Tom Woods, Alastair Strange, Jonathan Ayling, Robin Michael and Emma Shields. *Photos: Janet Snowman*

## For all those Doggie lovers



**VIOLINIST Elisabeth Persis Espérance Kirmse** (1884-1955), known as Persis, harpist Marguerite Louisa Kirmse (1885-1954 and cellist Fréda Marie Kirmse (1888-1971) were students at the Royal Academy of Music in the early part of this century. Persis left the Academy in 1907, and an article in *The New York Herald*, Paris, on 1 February 1914 reports: 'Dog Studies by Miss Persis Kirmse - Artist Says Her Ambition is to Paint the Most Interesting Dogs in Europe. Miss Persis Kirmse, the painter of animals, has taken a studio at 6 rue de Chevreuse and expects to remain in Paris permanently after having worked in many European art centres. Miss Kirmse's speciality lies in the painting of portraits of dogs ... her aspiration is rapidly becoming realised. She was attracted to the work through her fondness for animals and through her interest in studying the various types of dogs to be found in different countries. She says the character and nature of a dog are as interesting and varied as those of a human being, no two being alike in disposition. She has also found that dogs of each country live entirely different lives. Her work which has probably attracted the most attention through reproduction on calendars is the painting of a dog the owner of which was M. Jacques Manio, the aviator who lost his life last July while flying in Lisbon. The animal in question was the only dog which had ever crossed the English Channel in an aeroplane, having made the flight with his master from London to Paris ... Among the dogs which Miss Persis Kirmse has painted are Baron Zuylen's Italian Lupino, Princess Vassiliska's chien loup, Prince, Princess, Murat's Boston bull, Rummy, Prince Duleep Singh's Bibs, Marchesa Pieri Nerli's Borzoi, Boris, Lady Alabaster's collie, Ming and a Pekingese and French bulldog for the Duca and Duchessa du Camastra.'

It seems that Marguerite Kirmse also painted dogs and occasionally horses.

If you would like to read more about the Kirmse sisters, Jim Gawler has donated his self-published book about them to the Academy's library.



# Broad canvases and detailed textures



**JONATHAN FREEMAN-ATTWOOD**, Vice-Principal and Director of Studies, describes the many considerations in planning concerts and events for the Academy, and announces several exciting new initiatives.

One of the great challenges in the life of a conservatoire is the on-going planning of orchestral, operatic and choral events, alongside the multifarious ensembles which make up a complex web of concert activity. Unlike, say, the planning of a music festival (an awesome task in itself), concert strategy at the Academy is a perennial process, where events often emerge from the most diverse and unusual quarters. Also, unlike a festival - though not our unique in-house contemporary music jamborees - the *raison d'être* for an annual programme is not essentially geared towards a specifically 'imagined' audience or a pre-determined musical *leitmotiv*; the Academy's programme evolves according to academic policy instituted and opportunities eagerly accepted.

Students, staff and outsiders often ask me what are the peculiar ingredients for designing a calendar of events over the year. For the orchestras, which affect the majority of Academy students, there are many considerations which, when combined, make for a delicate balance of educational, artistic and pragmatic concerns. Described broadly, the Academy's policy for orchestras is to perform concerts with both established trainers and conductors of international repute; to introduce new music, including student commissions, at every realistic opportunity; to ensure that students perform in situations where quick-learning techniques are exercised and developed, complemented by a series of 'special' dedicated weeks where a programme is learned through a more painstaking process. Both approaches reflect professional practices.

Upon these essential pillars, the Academy builds in a solo opportunities programme, at least one orchestral tour, either at home or abroad (China and Japan beckon in 1998) and a syllabus of works pioneered by the Academy's chief guest conductor, Lutz Köhler. The Sinfonia concerts are generously sponsored by the 3i Group plc.

Through this maze, including the unavoidable reality that guest conductors usually prefer to make their own suggestions, the orchestral and events committee is left to make the running and to produce well-balanced and innovative concerts.

But orchestras are only just over half the story. An important development in recent months has been the appointment of a concert manager, Leyla Günes, to bring together the many loose strands of ensemble or chamber music activity in the Academy. Whilst there has always been fine coaching in individual faculties, it has worried me for a long time that chamber music has been less formally represented in the Academy's work than it might have been. Through Leyla, we now have an opportunity to bring musicians from all departments together in allotted times. A mundane administrative detail, you may think, but the implications for students to perform new repertoire with unusual combinations are significant; the Academy's forthcoming CD of ensemble music and its innovative and enterprising programming shows the way ahead in that respect. Mirroring the artistic diversity and flexibility of the profession, the Academy cannot any longer focus exclusively on traditional orchestral, choral and operatic forces for a programme of study which aims to prepare students for the real world.

Much of the above affects the way we think about concert life at the Academy and, in particular, how concerts are regarded by students. With a more public profile, including plans for greater external publicity, the *Diary of Events* must be more than a mere listing of concerts. Plans are already afoot to draw together faculty and departmental concert proposals and present a canvas of 'themes' or even a series of abstract connections to give programmes a context which students can comprehend as global 'Academy' rather than just 'faculty' events. For the first term in 1997 we present a suitably autumnal celebration of Brahms's choral and chamber music - and music inspired by Brahms - leading to the final concert in our 175th Anniversary Year, Brahms's *Ein Deutsches Requiem*. Spring 1998 sees the welcome return of our annual contemporary music festival. Franco Donatoni's oeuvre is being celebrated in the first British festival of this eminent Italian composer (Italy and her unique musical language are the backdrop for our celebrations), and there is a strong representation of works from Russia and the former Soviet republics.

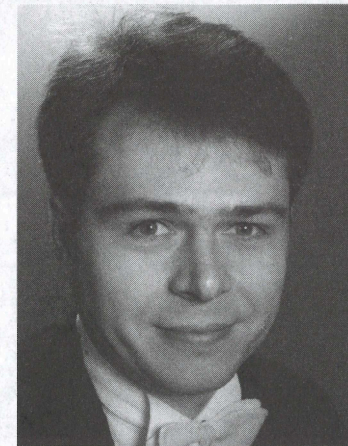
Already we are looking ahead to opera productions into the next century: Sir Colin Davis returning in 1999 to do another Mozart opera after the two memorable performances of *Così fan tutte* last February, and a contemporary opera as part of our Manchester School Festival is a distinct possibility, featuring our director of contemporary music, Sir Harrison Birtwistle. And then, as alluded to above, a new Academy record label is to be launched. In our first release, students will be able to enjoy the fruits of their labours in a disc of music 'from Biber to Birtwistle', taking in wonderful works by Gabrieli, Duruflé and Janáček. At the same time we will also be releasing a disc of 'highlights' from the Saturday night performance of *Così*. Meanwhile, the jazz department is showing us the way, cutting its fourth disc in as many years. It's full steam ahead on all fronts.



*Jonathan Freeman-Attwood has recently given trumpet recitals in Geneva, London and Ireland with organist Colm Carey. He is the producer of two CDs recently nominated for Gramophone Awards and is a regular broadcaster on radio and a critic for Gramophone and Classic FM Magazine. A forebear, Thomas Attwood, was a pupil of Mozart in Vienna and one of the first Governors of the Academy.*

# A Midsummer Night's Dream?

Tenor **HENRY MOSS** left the Academy this summer. Here he writes about the recent production of Mozart's *Così fan tutte* in the Duke's Hall. Henry will make his Royal Opera debut as the Western Union Boy in Britten's *Paul Bunyan*, and in September will cover Nanki-Poo (*Mikado*) for English National Opera



Giving up a career in the law for one in singing was always going to be something of a shot in the dark or, at best, a bold piece of speculation. That is what I did when I entered the Academy in September 1993 after five years as a solicitor. But, even in such a mood of entrepreneurial optimism, could I have countenanced that by the time I left the Academy four years later I would have sung Ferrando under Sir Colin Davis in a staging by John Copley with John Constable at the harpsichord and a little extra help from Nicolai Gedda? Of course, I would not have believed that such a thing were possible. But, incredibly it seems, it happened.

And yet, when the project was first announced near the beginning of the autumn term of 1996/7, it was greeted, at least by opera course students, with some misgivings. There would be two casts, one for each Act (only the Don Alfonso sang the entire role); the opera would be merely semi-staged with rudimentary scenery in the Duke's Hall, not in the Theatre; and there would be only one performance (albeit preceded by a public dress rehearsal). These constraints were the unsurprising consequence of Sir Colin's very busy schedule: he could not be with us until the final week of rehearsals. But, with the benefit of a little hindsight, they seem a tiny price to pay for the matchless experience, priceless especially for a student, of working at close quarters with several great and inspiring artists.

Having worked with him on opera scenes at the RCM in December 1995, I was looking forward immensely to working again with John Copley on a complete opera. I found him the most super-musical of producers. He was himself a professional countertenor for a while and, as a schoolboy, sang all the great soprano arias! Of course he knows *Così* like the back of his hand, but what impressed time and again was the context of human character in which he perceived every word of Da Ponte's libretto, and every note to which

Mozart had set it. Repeatedly John would ask one to listen to the music one was singing in order to clarify a question of how to act a particular passage, or to inform the development of one's character as the drama progressed. He always had a view as to what was going on in the heart and mind of a character and was determined that we should do likewise. Only then could we give true performances of our own. This meant that, so far as possible, John would throw the creative burden on to us. And it can take one quite by surprise! The first time we rehearsed Ferrando's Act II recitative and aria, 'In qual fiero contrasto ... Tradito, schernito', we had just run the scene which precedes it between Ferrando and Guglielmo (Leigh Melrose). Leigh sang his aria and left the stage. John let the new scene run on without a break and I just got on with it, moving when it seemed appropriate (actually very little) and making one journey across right to pick up Dorabella's locket from the bench where I had left it, and where I finished the aria. John expressed satisfaction with what I had done, and that was it! The scene remained virtually unaltered from then onwards. Indeed, when I found myself, in the pre-dress rehearsal, desperate for a response, starting to add gestures and generally overacting, John reproached me and said 'I'll only say something if I don't like what you're doing. If I don't say anything, it's because I'm happy with what you've done.' I found that an exciting and liberating approach. Suddenly one found oneself without limits, allowed to try anything, to go with one's instincts.

One is spurred by someone like John to rise to new, uncharted levels in one's own performance. There is something inspirational about him which comes, I think, from his own absolute love affair with lyric theatre. He started his career with a musical background and love of opera and, it seems, has done every 'hands on' job in the professional theatre, from stage-hand, via translating, designing, acting and singing (he once sang the whole of a *Tosca* dress rehearsal at Covent Garden for an indisposed Callas!), right up to his current directorial eminence. Consequently, he speaks with a special authority on matters of stagecraft and business, period manners and costume and, what is more, he demonstrates them all at the drop of a hat.

But anyone who has worked with John knows that there is much, much more to the experience than the nuts and bolts of the rehearsal, fascinating though they be. His love of music and opera extends to those who practise it. His magnificently entertaining, often unrepeatable, stories about the great characters with whom he has worked are

evidently borne of an enormous affection for opera people and the joy of working with them. Surely that is why he so generously gives huge tranches of his schedule to helping and teaching young singers at the beginning of their careers. Unsurprisingly, then, his sternest words, perhaps his only stern words, to us were as to the importance of being 'good colleagues', that is working for and helping each other on the stage and encouraging and supporting each other off it.

Sir Colin Davis's extraordinary charisma - the way in which great music seems utterly to vivify him with the freshness and verve with which it must first have been committed to manuscript - makes his regular visits to the Academy an amazing experience. He is a familiar figure to orchestral players and to the conductors, and it was with the latter that I twice met Sir Colin in my first two years at the Academy, when I sang in classes on the conducting of accompanied Mozart recitatives, and on Berlioz's *La Damnation de Faust*. What I found on both those occasions was a combination of extraordinary power: an acute sensitivity to, and joy in, the music allied to a loving, almost missionary, zeal to communicate that joy directly to the singers.

And so he was with singers and orchestra alike when we finally came together four days before the public dress rehearsal for our *Così* performance. By this time, we singers had already been rehearsing with John Copley for three months. The orchestra had not, and Sir Colin gave most of his attention to them. I know that for many of them these few days were one of the highlights of their time at the Academy, though one violinist later told me that she had never been so tired as she had been by the end of that week. We singers had already met Sir Colin one month earlier when, with piano accompaniment, we sang through the opera with him in the Duke's Hall. For various reasons this was my most intense experience of the whole period of rehearsals and performances. I was in good voice (I came down with a throat infection just in time for the performances, which desolated me) and felt myself inspired by Sir Colin and my colleagues to sing and perform Ferrando better than I had previously been able to. Just as he had in those conducting classes two and three years before, Sir Colin was able to lift us all to new levels of performance by the intensity and direction of his own response. By way of example, in their great Act II duet, during which Ferrando woos Fiordiligi with increasing fervour, there is a sudden change from A minor to A major, from *allegro* to *largo*, as Ferrando sings 'Volgi a me pietoso il ciglio'. This passage is marked



tenerissimamente, and is difficult because it comes after some strong, passionate singing and must be sung very sweetly in and around the tenor's vocal break, or passaggio, at the top of the stave. Sir Colin asked me to sing sweetly with as much *legato* and sustained support as possible and, quite simply, he made me do more, emotionally and physically, than I had thought I could.

It is that ability to inspire others to lift their performances to new heights which is part of the genius of a great conductor and, with Sir Colin, I think it is intensified by the patent ardour with which he embraces this music. He certainly succeeded in making very plain his love of the sheer humanity of Mozart, and of this particular opera, in which the loves and jealousies, passions and vulnerabilities of four young lovers are laid bare without judgement but with intense understanding and truth.

I'm sure we all knew we were taking part in something special during those two performances and that, in working so closely with John and Sir Colin, we had enjoyed a rare experience. I, and many others like me, will always feel a huge debt of gratitude to men such as these, who carry their eminence so lightly and want to 'give back' so much to the new generation of professional musicians.

I cannot end without mentioning one of my heroes, Nicolai Gedda - a great tenor, a great singer, supremely versatile, excellent in all styles and languages, in song, oratorio and opera. I have sung to him three times at the Academy: in my second month (very badly), my third year (much better) and now in my fourth and final year. He was of course a superb Ferrando himself, and recorded the role with Sir Colin. His renditions of the two Act II arias on those discs are simply stunning, not just stylistically, but also in terms of their sheer physical mastery of technique.

Both casts enjoyed a whole day's masterclass with Mr Gedda, devoted entirely to *Così*, a week before the final orchestral period with Sir Colin. We sang our arias from the 'other' Act, so I sang 'Un aura amorosa' from Act I. Mr Gedda was, simply, revelatory. It was one of those occasions when one has to pinch oneself and ask 'Is this really happening to me?'. But the moment when I finally realised that the whole thing must just have been one marvellous dream was during the pre-dress rehearsal. As John Copley sat watching and Sir Colin and the orchestra began to play my Act II recitative and aria, and as I prepared to sing, I saw Nicolai Gedda walk into the Duke's Hall. As the aria progressed he made a series of large physical gestures to indicate, in a show of almost fraternal solidarity, the need for phrasing and vocal support at crucial moments in the piece. As I reached the final bars, he seemed to nod with approval and promptly left the hall. Now, that simply cannot have happened to me!

## 175th ANNIVERSARY CELEBRATIONS International Guitar Duo Festival



As part of the 175th Anniversary celebrations, the Guitar Department presented an International Guitar Duo Festival in June. Those participating included Antigoni Goni and Kevin Gallagher from the USA (Antigone left the RAM in 1992), Tom Dupré and Richard Hand (1985), Stefan Hladek (1995) and Rudi Weinacker from Germany, Peter and Zoltan Katona (1997) from Hungary, Mark Eden and Christopher Stell, winners of the Principal's Prize in 1994, and Sergio and Odair Assad, who also gave a masterclass. The group photograph, which includes past and current students, shows the Assad brothers with Michael Lewin, head of department, far left, and professor of guitar Tim Walker, far right.

Photo: Rita Castle

## From the Minute Books

The 175th anniversary gives us cause to think about daily issues which concerned the 'House Committee' a hundred or so years ago, when the Academy resided in Tenderden Street prior to its move to Marylebone Road. **NIKKI SHEDDEN**, personal assistant to the Finance Director, has been digging around in the Minute Books.

**1890s** The question of adopting the electric light in certain rooms in the building where the use of gas is found to be especially obnoxious was discussed and it was resolved: 'That this Committee recommend that the electric light be adopted immediately in the Principal's Room, the Secretary's Office and the Library; and that if possible the new Practice Organ be blown by an electric motor rather than by manual labour.'

**May 1865** - In reference to Mr Grice's letter, read at the last meeting of the committee, the Principal reports that he had a long conversation with Mr Grice, respecting his duties as Librarian. He does not seem disposed to give any attendances during the holidays, therefore the Principal does not see how the Library is to be got in better order than it is at present, and unless he consents to come here nominally every day (of course occasional exceptions) the Principal cannot advise the Committee to comply with Mr Grice's request for an increase of salary.

**1891** - It was agreed that Mrs Stebbings be permitted to engage a servant to help her generally in her duties and to reside in the Academy and further, that in consideration of this additional service, the amount payable to Mr and Mrs Stebbings for their own services and the services of a servant and a charwoman shall be £3 per week inclusive.

On this date the committee also decided

- 1 That on wet days a fire should be provided in the ladies lavatory
- 2 That towels in the ladies lavatory be changed on Tuesdays, Wednesdays and Friday

## Putting Something Back

As the London Royal Schools' Vocal Faculty Musical Theatre Course is beginning to make its impact on the industry, it is interesting to look at ex-RAM students of note who have been on hand to advise, coach and conduct. **MARY HAMMOND** (1963), Professor of Musical Theatre, herself an eminent vocal consultant to both the Cameron Mackintosh and Really Useful Group and other West End and repertory managements, says this close cooperation with working members of the profession is a core element in establishing the atmosphere of a company of in-training singer/actors. She writes:

**'David White** (1986) has been on the advisory panel of the course from its inception. His career, like all the following conductors, is enormously varied, but to pick out a few examples it includes musical director of the Mayer-Lismann Opera Workshop and chorus master graduating to staff conductor of New Sadler's Wells Opera. David was musical director of the New York production of *HMS Pinafore* and in 1989 he joined *Les Misérables* at the Palace Theatre, becoming musical supervisor after a year and supervising productions in Stockholm, Paris, Poland, Manchester and Madrid. He produced cast albums for the Manchester and Swedish productions, winning the Swedish 'Record of the Year' Award in 1991. He became musical director of *Sunset Boulevard* and musical supervisor of the same show in Germany, returning to London to be supervisor of *Les Misérables*, *Miss Saigon* and *Martin Guerre*.

**Julian Bigg** (1986) returned to the RAM to conduct the highly successful production of Stephen Sondheim's *Merrily We Roll Along* in June this year. He just managed to fit this in between conducting *Sunset Boulevard* at the Adelphi Theatre and beginning his current job as Musical Director of *Miss Saigon* at Drury Lane Theatre. Another all-round musician, Julian's credits, again too numerous to list, include a release of opera excerpts with the Czech Symphony Orchestra which won *Classical Music Magazine's* 'Record of the Year' Award in 1991. He has conducted many orchestras, among them the Royal Philharmonic and Philharmonia, and broadcasts regularly with the BBC Concert Orchestra. Having been the musical supervisor for Her Majesty The Queen's 40th Anniversary Gala, and musical supervisor and director for the official VE Day celebrations in Hyde Park and VJ Day in Horseguards Parade, both in the presence of the Queen and televised worldwide, he was recently appointed musical supervisor of the the Queen and the Duke of Edinburgh's Golden Wedding Celebrations in Windsor Great Park. Abroad, he has conducted the Czech Symphony Orchestra, the Orquestra Sinfonica de Venezuela, the Caracas Sinfonietta, the Bangkok Symphony and the West Australian Symphony Orchestra and Ballet, to which he returns later this year.

**Martyn Axe** (1986) returns to the Academy this year to coach on the musical theatre course. He studied French horn and piano and in his own words, 'spent most of my time playing for singing lessons and recording music in the Manson Room.' He worked for five years in London directing and writing music for TV and film, and got the chance to work in Europe for seven weeks. He stayed for seven years, during which time he was Musical Director of *Cats* in Hamburg, of *Starlight Express* in Bochum, and musical arranger for

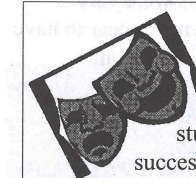


'Merrily We Roll Along' (Music and Lyrics by Stephen Sondheim, book by George Furth) was produced by the London Royal Schools' Vocal Faculty, directed by Steven Dexter with Julian Bigg as Musical Director. Graham Mackay-Bruce (left) played Franklin Shepard, Ceri Gregory the role of Beth and Chris Vincent (right) that of Charley Kringas. Photo Chris Christodoulou

many major European tour productions. He returned to London last June and is currently the musical director of *Starlight Express*.

A fourth ex-student, **Olly Ashmore** (1990), musical director for the past four years of *Grease*, is another alumnus who has encouraged the course. A long list of TV credits includes the Royal Variety Show, *This Morning* and *Going Live*. Among the musicals he has composed which have had professional productions are *Forever Eve* (Shaw Theatre) and *Le Crunch* (Redgrave Theatre). He has had numerous compositions published, including a Viola Concertino and Orchestral Suite. His conducting has included the European tours of *The Rocky Horror Show* and *The Golden Musical of Broadway*.

David, Julian, Martyn and Olly are some of the many gifted musicians who are sharing their experience and talent in helping to establish the Musical Theatre Course's rapidly growing reputation.'



### Summer leavers

Achievements by musical theatre course students who graduated in June include successes in auditions: Graham Mackay-Bruce has been offered a year's contract in the leading role of Marius in *Les Misérables*. Cathy Cogle and Andrew Keelan (RCM students) have been offered substantial covers and ensemble in *Les Misérables*. Paul Lyons has been offered a role in a touring production of *Fame*. Airlie Scott has a three-month contract with a touring play. Stuart Barr (RCM student) is assistant musical director for a professional show in York. Kate Graham and Paul Mills have been working regularly for the Stephen Hill Singers - concerts and recordings, and Andrea Pope has had a recall for a leading part in a film. This is a wonderful record for immediate employment of graduates.'

Liz Kaye  
Administrator of the Vocal Faculty



# The Singing Séguins

In the first instalment (see previous *Newsletter*) we followed the career of Edward Séguin from the young tear-away at the Royal Academy of Music to the successful opera singer who landed in New York in 1838 with his wife Ann and their three children. **ALEC STRAHAN** is the great-grandson of William and Mary Séguin. He taught at Sedbergh School, moving south to Suffolk in 1960. He was briefly associated with the National Youth Orchestra as 'housemaster' in the fifties, and used to be a keen amateur flautist.

**MEANWHILE, IN LONDON**, Edward's younger brother William had married a former classmate, Mary Gooch, the daughter of a brushmaker from Suffolk established in Curzon Street. Unlike Edward, both had been exemplary pupils at the Academy. Mary had attended the harmony classes of Dr William Crotch, who was so taken with her that he composed a round for her on her nineteenth birthday to the words 'Gather ye rosebuds while ye may'. This appears in neat manuscript in her commonplace book. William Crotch had been a child prodigy of quite exceptional talent. He first played in public before he was three and, at four, was being dragged round the country by his mother, performing on the organ. At eleven he was playing for services in King's College Chapel and at fifteen he was appointed organist of Christ Church Cathedral, Oxford. He had been Principal Tutor at the Academy since its opening. But his career was to be cut short in a most unfortunate manner in 1831. One of the girls in his harmony class had performed so brilliantly that he rewarded her with a kiss. This unfortunately was interrupted by the entry of the Governess who was so shocked that she reported the matter to the Committee. As a result, they resolved that 'his future attendance on the Female Students should henceforth be dispensed with'. Poor Dr Crotch had gathered one rosebud too many; mortified, he resigned.

Now Mary, a soprano shortly to become one of the Academy's first women professors, and William, a light bass, were pursuing a successful career together as singers and teachers. Fortunately we have a good record of their concert career in a scrap book of programmes covering the years 1838 to 1850, the year of William's early death. Concerts in those early Victorian years were very different from ours today. For one thing, there do not appear to have been impresarios around. Mostly they were organised by an individual artist under the patronage of a string of aristocrats. The first programme in the collection, for instance, tells us that:

*'Mr W H Holmes (Professor of the Pianoforte at the Royal Academy of Music) has the honour to announce to the Nobility, Gentry, his pupils and friends that his Morning Concert will take place at the Hanover Square Rooms on Tuesday, June 5, 1838, to commence at half-past one o'clock precisely.'*

Morning concerts, it seems, like theatre matinées today, took place in the afternoon. The patrons, all in ranking order, comprised sixteen aristocratic ladies, headed by The Most Hon. The Marchioness of Carmarthen and six gentlemen led by His Grace the Archbishop of York, with the Duke of Devonshire hard on his heels. Whether these patrons stumped up any money or guaranteed against loss or were merely there to pull in the crowd is not clear. But they appear to have been essential to concerts of this sort. The number of performers is also surprising. Twenty-seven soloists - singers or instrumentalists - took part, including the conductor, Sir George

Smart. Furthermore, we are told *'The Band and Chorus will be on a grand scale'*. Equally astonishing to the modern concert-goer is the number of items, 22 in all, and their varied quality. Works by Mozart, Beethoven (eleven years dead) and Rossini (still alive but dormant) were interspersed with ballads and numbers by English composers now long forgotten. This trend appears to have continued throughout the century - certainly up to Sir Henry Wood's first Prom with its 24 items. The Séguins performed at the highbrow end of the scale, singing the duet from Act 3 of *The Marriage of Figaro*, 'Crudel perche finora'. Mr Holmes played a Hummel duet with his star pupil, Miss Thomson of the Royal Academy of Music, and in the interval between the two parts, his new Capriccio on Airs from Rooke's opera *Amelie*, included 'by desire'.

But the Séguins appeared with artists a great deal more distinguished than Mr Holmes. In July of the same year they opened Mme Catrufo's Grand Concert with 'La ci darem la mano', Don Giovanni's seduction duet with Zerlina, which was to become almost their signature tune. The same programme featured the greatest operatic bass of the day, Luigi Lablache, the first *Don Pasquale*, celebrated alike for his vast bulk and his fantastic breath control. Another celebrity to share the platform with the Séguins was Giulio Regondi, the concertina virtuoso. This instrument, invented in 1829, was being taken seriously at the time. Regondi composed and performed a concerto for concertina, and on it he accompanied Mary - always billed as Mrs W H Séguin - in a number of her lighter songs. Other distinguished names with which they were associated included Henri Vieuxtemps, the violin virtuoso and composer, and Franz Liszt, on his first visit to England in 1841; both appeared in the same programme on 25th June, playing their own compositions. In 1844 the Séguins shared the platform with the young Offenbach, still making his way as a cellist.

Mary also ran her own concerts, the first in 1838 in partnership with Mrs John Hullah, a professor of the pianoforte at the Academy. Seventeen patrons graced the programme, from Her Royal Highness Princess Augusta, through to His Highness Prince Esterhazy and down to Mrs Captain Wayne. By 1842, she was going it alone with 'Mrs W H Séguin's Grand Annual Concert (under the immediate patronage of His Royal Highness the Duke of Cambridge) - one royal patron sufficing on this occasion.

But by no means all their engagements were under aristocratic patronage or at the Hanover Square Rooms. There were societies such as the Choral Philharmonic Society, whose amateur orchestra needed the help of professional singers to fill up the programme. The Séguins had engagements with many of these, in distinctly unfashionable venues, among them the Bermondsey Amateur Concerts, the Clapton and Hackney Musical Society and the London Mechanics' Institute. On June 7th 1850 Mr and Mrs W H Séguin held what was to be their last Annual Concert in the Hanover Square Rooms. They sang one duet together, but for the first time Mary sang their favourite 'Crudel perche finora' with another singer - Signor Marchesi. She never had another chance to sing it with William for, shortly after, he fell ill with tuberculosis and died in December, aged thirty-six.

Across the Atlantic, Edward and Ann did not stay long in New York. They founded their own company, the Séguin English Opera Troupe, to tour the Eastern states and Canada, performing in English to audiences who had never heard opera before. Fortunately their standards were high. The troupe had a nucleus of about six singers, frequently augmented, no doubt, for among their most successful productions were *Don Giovanni*, *The Magic Flute*, *The Barber of Seville* and Balfe's *The Bohemian Girl*.



The Academy's marble bust of Euphrosyne Parepa-Rosa which resides outside Room 308 Photo: Rita Castle

On one visit to Canada, Edward's singing so impressed an Indian tribe that they made him an honorary chief with the title 'The man with the deep mellow voice' - a distinction only once before conferred on an Englishman, the actor Edmund Keane. American critics were equally enthusiastic. According to the *American Grove*, they wrote that Séguin's voice was superior to that of any singer who had yet sung in the USA. They described it as big, rich and even in quality, his enunciation was clear, his intonation precise, and his execution skilful. His acting was also thought to be superlative, particularly in his portrayal of Devilshoof in *The Bohemian Girl*. Ann also played an important part in running the troupe, helping to organise new productions and often directing rehearsals during the day, before singing an exacting role in the evening. And she was a skilful peacemaker when quarrels blew up between singers. A versatile performer in both opera and oratorio, 'Americans found her handsome, graceful, and vivacious, as well as an accomplished actress.'

The Séguins continued their touring work for eight years before rivals appeared on the horizon in the shape of Luigi Arditti's opera company from Cuba, who sang in Italian. As the taste for opera in English waned, audiences began to diminish. Edward, by now suffering from tuberculosis, was forced to disband the troupe. In September 1852 he joined the Wallack's Theatre Company in New York. He died in December of the same year. Ann then retired from the stage to devote herself to teaching in New York, where she died in 1888.

The third Séguin to attend the Academy was Elizabeth, six years younger than Edward. She too became a professional singer, but was outshone by her more famous daughter. Elizabeth married Demetrius Parepa, Baron Boyescu, a Romanian aristocrat. In 1836 she gave birth to a daughter whom they christened Euphrosyne. She too took up singing and developed a very powerful soprano voice. Her first marriage at the age of twenty-eight to a Captain Carvell lasted only two years. He died in Lima in 1865. Two years later her career had taken her to New York, where she met and married Carl Rosa, the Hamburg-born violinist who was later to form his own opera company in London. Euphrosyne became known as Mme Parepa-Rosa and the two of them performed together at the Boston Jubilee in 1869.

This remarkable festival was launched as a thanksgiving for the reunification of the United States after the Civil War. It was the brainchild of a retired army bandmaster, Patrick S. Gilmore. A special wooden concert hall was erected, capable of holding an audience of forty thousand, a chorus of ten thousand and an orchestra of a thousand. The opening concert on 15 June was fired by patriotic and religious fervour. Luther mingled with *The Star-Spangled Banner*. *My Country 'Tis of Thee*, closed the concert with the audience joining in. Carl Rosa led the orchestra and Euphrosyne

was the only soloist - perhaps she was the only singer capable of filling the vast hall. On this occasion, according to Thomas Ryan (*Recollections of an Old Musician*) the Band and Chorus were indeed on a grand scale - a scale certainly never dreamed of at the Hanover Square Rooms. A 'select' orchestra of 600 played the Overture to *Tannhauser*, a thousand players performed Meyerbeer's *Coronation March*. In the face of this American megalomania, Mme Parepa-Rosa remained undaunted. With her French, English and Romanian blood, her Greek name and her German husband, she must have felt herself a worthy champion of Europe. Her first number was the Bach-Gounod *Ave Maria*, the violin obligato (believe it or not!) played by two hundred violins. But the most rousing piece of all came near the end - the 'Anvil Chorus' from *Il Trovatore* involving, as it did, all the forces (with bells and cannons) plus 100 anvils performed on by 100 members of the Boston Fire Department.

Euphrosyne was to die five years later at the age of 38. Mary Gooch outlived them all, except Ann. Like Ann, she devoted herself to teaching after her husband's death; she died in London in 1886. Her only child, Lisbeth Séguin, had no gift for music. She grew up to write ponderous travel books and married her publisher. Her eldest son was tone-deaf, despite having Carl Rosa for a godfather. And so the musical talent ran out. I can't help wondering where it all originated and pondering on the legend of the prisoner of Portchester.

## ACADEMY AWARDS

Readers may be interested in knowing that the Academy's **Parepa-Rosa Prize** was 'founded by Carl Rosa in 1874 in memory of his wife, Euphrosyne Parepa-Rosa'. At the time it was described as 'A Gold Medal, bearing the portrait of Euphrosyne Parepa-Rosa, competed for annually in July by Soprano, Tenor, Contralto and Bass Singers (including Baritones) in rotation'. Winners to 1972 have included Constance Shacklock, Helen Watts, Norman Tattersall, Norman McCann, Michael Rippon, Sheila Armstrong, David Fisher, Faith Puleston, William Elvin, Annabel Hunt, Ian Caddy, Margaret Adams and Michael Bulman. This award continues today.

The **Edward and Anne Seguin Scholarship** was founded by Maria C. Seguin to perpetuate the names of her Parents, students of the RAM, 1825-1830. 'For Sopranos, Contraltos and Male Voices. The Scholarship was awarded by competition to vocalists born in the United States of America or in the United Kingdom of Great Britain, not being or ever having been Students of the Royal Academy of Music and between the ages of seventeen and twenty-two years, under the rules and regulations of the Academy.' The last award was won by Michael Rippon in 1961.

## CROFT ORIGINAL PRIZES FOR EARLY MUSIC



Tony Scouller, Marketing Director of IDV UK Ltd, pictured with students who participated in the Croft Original Prize in May. Left to right: Colin Coleman violin, Tony Scouller, Matthew Wadsworth lute, Stefan Berghammer tenor, Sarah Ownsworth soprano, Amy Whittlesea recorder, Melanie Beck cello, Martin Stacey organ, Christopher Suckling cello and Tom Parsons oboe. The adjudicators were James Bowman and Andrew Parrott.

Photo Rita Castle





# Bush Telegraph

**Thank you to all those who have contributed. Please continue to send your news for publication - the next issue will be Easter 1998. Particularly welcome is news from those who attended pre 1965!**



'This was a get together; usually we meet at the 'Knife and Cleaver' in Houghton Conquest, Bedfordshire to celebrate a special day (it began seven years ago with a 70th birthday but now any decade birthday is a celebration). As we are running short of those for the time being, we slipped in an extra just for our pleasure. *Standing:* Gwynne & Ruth Edwards, Ita Herbert, Harold Harriot & Graeme Scott.

*Seated:* Kenneth & Joan Essex, John Graham, George & Martin Turnlund, Nona Liddell, Lionel & Megan Bentley, Hugh & Tricia Maguire, Maurice Taylor, John & Elgin Ronayne, Robin Golding & friend, Jim & Jane Archer, Mike & Margaret Cookson, Homi Kanga, Henry & Betty Myerscough, Denis & Greta Vigay, Bob Walton, Arnold Newnham, Gwydion & Jean Brooke, Richard Adeney, Harry & Sue Legge, Brian Chadwick, Coletta Gabarro, Rosemary Rickelman, David Bellman and Kay and Emanuel Hurwitz. There were many past professors and former students of the RAM in the party, also from the other music institutions. Like all good ideas,' say George and Pamela Turnlund, who contributed the photograph, 'our functions at 'The Knife and Cleaver' were started by viola players.'

gave its inaugural concerts in December 1996 including a sell-out South Bank debut. Summer engagements included a concert at St John's, Smith Square and a series of four concerts at Merton College, Oxford in July and August. For further information on the orchestra and also the Bingham String Quartet, you can e-mail [stephen.bingham@virgin.net](mailto:stephen.bingham@virgin.net). Web site: <http://freespace.virgin.net/stephen.bingham>.

The seven-member ensemble Mobius which includes **Philippe Honoré** violin (1993), **Lorna McGhee** flute (1993), **Ashan Pillai** viola (1992), **Robert Plane** clarinet (1992) and cellist **Martin Storey** (1992) gave a concert at the Wigmore Hall in June which

marked the end of a highly successful debut season. Next season will include collaborations with Yuki Mutsuzawa piano and Michael Collins clarinet, and, in addition to performances in London and the provinces, will tour France.

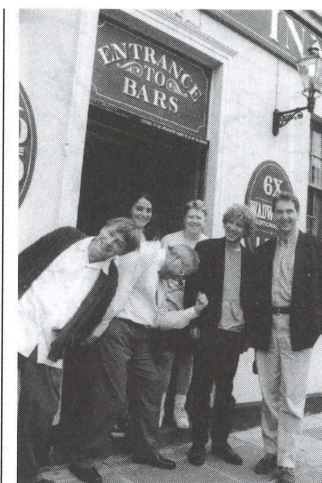
**Keith Asboe** (1961) played an organ concert in the Futter Hall of the King's School, Parramatta, NSW, Australia in March. This marked the 30th anniversary of the R.H. Pogson organ and the 40th anniversary of Keith's joining the staff. He retired from teaching in 1988 but retains the post as organist. A large and enthusiastic audience attended the concert. Included in the programme were two short items by his RAM teachers, Sir William McKie and C.H. Trevor.

Like father, like daughter. **Richard Bourne** (1971) is being followed to the Academy by his daughter Frances. Richard is a BBC Singer and musical director of the Stanmore Choral Society. Frances, having been a choral scholar, has just graduated from Trinity College, Cambridge. She has travelled the world with the choir and had much opportunity for solo work, notably the Duruflé *Requiem* in King's College Chapel, Cambridge, and the role of *Savitri* in Holst's opera of that name. Coincidentally, Richard sang the part of Death in *Savitri* whilst at the Academy. In the Edinburgh Festival, Frances is leading the cast in several performances of *The Bear* by Walton, and tours of South Africa, before taking her place

at the Academy on the oratorio and concert singing course as a mezzo-soprano.

**Alan Byers** (1970) writes that, after leaving the Academy, he joined the choir of Christ Church, Oxford, and obtained the University Certificate of Education. From 1974-8 he was a member of the BBC Singers and broadcast many solos, including the tenor items in Rachmaninoff's *Vespers* under Rozhdestvensky at The Maltings, Snape, released on CD by the BBC in 1995. As well as oratorio work he sang the tenor role in the first British performance of Mozart's early opera *Apollo and Hyacinth* at the South Bank, and concerts of Gilbert and Sullivan and Viennese music led to performances throughout the British Isles. From 1978-82 he was a member of the Swingle Singers, performing regularly throughout Europe, North America and Australia, and for many years since he has been on the London 'sessions scene' as a member of groups including the Ambrosian Singers and as a freelance. Work has also included small parts on six operatic recordings with Plácido Domingo and solo items with José Carreras, Nicolai Gedda, Barbra Streisand, and in musicals such as *Chess*. In 1995 he covered the part of Le Dancaire on the occasion of the visit of the Royal Opera House, Covent Garden, to Jerusalem. Alan has a substantial piano-forte teaching practice in Cheshire, where he now lives, and is a current member of BBC Radio 2's *Serenata Voices* and Trevor Pinnock's English Concert.

Composer **Judith Bailey** (1963) writes: 'I was naturally delighted to read of Richard Stoker's success in the spring *Newsletter*, 1997. Our studentship overlapped and he organised the first performances of two of my chamber works during that time, and has continued his interest in my music since then, whenever we have been in touch. This has included the reading of scores and many helpful hints for which I am most grateful. My composition professor, however, was the late Dr Andrew



Members of the Bath Recital Artists Trust - David Gregory, Chairman (right), and Tom Clarke, Director (left). Tom has recently organised performance opportunities for Academy pianists including Haruko Seki, Joe Tong, You-Chiung Lin, Sam Haywood, Roderick Chadwick and others in the beautiful setting of the Pump Room, Bath.

Byrne, to whom I remain deeply indebted for four years of admirable teaching and advice and further support whenever it was sought.'

**Leon Bailey** (1951) writes: 'Retirement has brought even more opportunities for making music than some of the 33 years spent teaching it! As a former student of the great C.H. Trevor, I've enjoyed much organ playing in the past ten years as well as solo piano work, a huge amount of accompanying and also teaching for the Open University and the University of the Third Age. Compositions have included songs, carols (several performed by Leominster Choral Society in Herefordshire with whom I've had a particularly close relationship) and a congregational mass used regularly since 1991 in Worcester Cathedral. The RAM in my years was a pretty close-knit community and I enjoyed working with cellists such as the late Alan Dalziel and Brian Smyth. Two-piano work with Gareth Walters was a particular pleasure. During my years in Newcastle-upon-Tyne I worked closely with the late Pamela Lord and Robert Horsley. Pam was a contemporary of mine and we could share memories of the old GRSM course and the formidable Miss Donington. More recently, I've revived friendships with **Lesley**

**Hewetson-Brown** (née Bigham, 1967) and **Howard and Virginia Davis**. Three watercolours by Howard grace our sitting room. Our friendship goes back longer than we care to remember. In those far-off days we used to play sonatas by Grieg and Beethoven together.

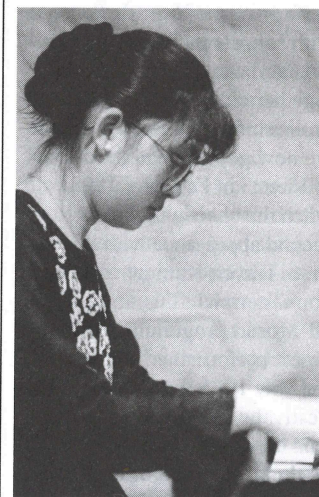
After serving the East Riding Education Authority for 27 years, **Garth Blackburn** (1970) leaves his post at Bridlington School this summer. After nine years as director of music, he subsequently became head of year and a member of the performing arts faculty. A change of direction is planned, but he will remain as the honorary local representative for the Associated Board of the Royal Schools of Music, a position he has held since 1984.

In June 1997 **Wei-Ting Chen** (1996) performed Chopin's Piano Concerto No 1 with the Taipei Symphony Orchestra in the Cultural Hall of Taipei, Taiwan. Wei-Ting completed the Master's degree at the Academy in 1995.

**Andrew Barratt** (1974) celebrated 20 years as conductor of the Lytham St Anne's Choral Society with a performance of Verdi's *Requiem* in the Grand Theatre, Blackpool in April. The 140-strong choir was accompanied by the Manchester Camerata and the soloists included Amanda Roocroft and Manfred Hemm. Andrew's wife **Pippa** (née **Jameson**, 1975) is involved in pre-school music throughout the Fylde area, work she pioneered in the region ten years ago.

**Robert Costin** (1990) writes that, after three enjoyable years in Cathedral music in New Zealand and England, he is now organist and assistant director of music at Worksop College in Nottinghamshire. This still gives him many opportunities to perform both on the piano and the organ. In addition, he is assistant conductor of the North Nottinghamshire Chamber Choir. In July he was again a tutor at the Oundle International Summer School for Young Organists which, he writes, goes from strength to strength.

Baritone **Nigel Cliffe** (1984) and pianist **Paul Turner** (1983) are performing the Schubert Song Cycles *Winterreise*, *Die schone Mullerin* and *Schwanengesang* during the next few months at venues in the UK, Holland and Germany. You can still catch the concerts in England at Holburne Museum, Bath, the Assembly House, Norwich, Holywell Music Room, Oxford, the Royal Pump Room, Leamington Spa and Leighton House by telephoning 01603 618575 for further information. Last season Nigel sang the bass arias in the Good Friday performance of Bach's *St Matthew Passion* at the Concertgebouw Hall, and appeared in the world premiere of Richard Chew's *Vesalius* in the Barclay's 'New Stages' Festival. He recently sang in the televised Harry Kupfer production of *Die Frau ohne Schatten* for the Netherlands Opera. Paul Turner, who was awarded the Queen's Commendation for Excellence when he left the Academy, has given recent concerts in Amsterdam, Stuttgart, Berlin and Paris. Last season he gave two concerts in Buenos Aires with soprano Maria Ewing, and had a major series of concerts at St John's, Smith Square, entitled *Wiener Blut*, accompanying artists such as Sarah Walker, Alexander Baillie, Patricia Rozario, Jean Rigby, Joji Hattori, Jennifer Stinton, Caroline Dale and the Emperor String Quartet. He has also worked with eminent singers and instrumentalists, including Ruggiero Raimondi, Jack Brymer, Jane Eaglen, Tim Hugh, Nicholas Daniel and Barry Tuckwell.



Taiwanese pianist Wei-Ting Chen



**Jennifer Davies** (1969) writes that since 1986, she has been a dance pianist at Stella Mann College in Hampstead. She plays mainly for ballet, for all ages and abilities, ranging from a nursery class for three-year-olds to advanced ballet for full-time students, and also continues to teach piano.



Conductor Janet Canetty-Clarke

Having been described recently by the press as 'one of Sussex's foremost choirs', the Ditchling Choral Society, under its conductor **Janet Canetty-Clarke**, felt rewarded at the end of a very busy season. Last November they marked the Bruckner Centenary with a performance in Brighton of his *Third Mass in F minor*, preceded by Beethoven's *Coriolan Overture* and the concert aria *Ah Perfido*. Soloists included **Fiona Cameron** (1977) and Mark Beesley, and the orchestra was the Brighton Philharmonic. Ditchling Choral Society ended its season with an electrifying performance of Verdi's *Requiem* with soloists including Julie Kennard and Michael George, together with the Brighton Philharmonic Orchestra. Plans are now going ahead for a visit to Vienna in February 1998 when the choir will make a second appearance with the Erste Traven-Kammerorchester von Osterreich, this time in an all-Mozart programme. A repeat performance is planned for May 1998 for the Brighton Festival.

**Nicholas Evans-Pughe** (1987) has recently opened a violin shop, Evans-Pughe Strings of

Hitchin Ltd. Enquiries welcome on 01462 426012; Fax 01462 426013, Email - EPICOM\_UK@compuserve.com. A free mail-order catalogue is available on request. Nick continues to be musically active freelancing on violin and viola, doing chamber and orchestral work, and for the past four years has been head of strings at the Latymer School, Edmonton. He is married to Amanda and they are expecting their third child in October. 'Forgive the sales pitch,' he writes 'it's too good an opportunity to miss - get in touch, anyway!'

**Kevin Elliott** (1989) has been appointed professor of horn at the London College of Music, joining Academy alumni **Peter Sheppard** (1989, head of strings), **John McLeod** (1961, composition for film), **Linda Merrick** (see below) and **Nigel Clarke** (1987, head of brass, percussion and wind).

A very happy 80th birthday to former professor of trumpet **Sidney Ellison FRAM**.

**Charles Fullbrook** (1971) writes: 'I was privileged earlier this year to play five performances of Panufnik's *Concertino for Percussion and Timpani* with **Evelyn Glennie** (1985), conducted by **Philip Ellis** (1984), as touched upon in the last *Newsletter*. The concerts were most memorable, not least of all because of the heckling the orchestra received at the Brentwood Leisure Centre from members of the audience who were demanding even more from Evelyn. But nothing was thrown - not even the composition of the artists - and the English Sinfonia excelled itself in an extremely demanding programme.' Charles has been principal timpanist with the City of London Sinfonia since 1987 and is on the staff of the Guildhall School of Music and Drama. He is currently occupied by filling in PAMRA forms with his details of over a quarter of a century of recording projects.

**Graham Garton** (1953) writes that he conducted the first performance in Bermuda of Elgar's *The Dream of Gerontius*. It is worth quoting

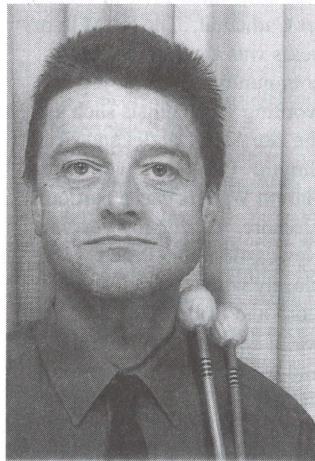


Don't forget to visit Evans-Pughe Strings of Hitchin Ltd

the local reviewer, he writes... 'a particularly fine tenor who is in great demand in England and around the world has a voice which is pitched quite high, making it, I thought, a good choice for this solo part'. Players and singers from the Watford Philharmonic came over for the performance, including **Armored Wykes** (1949).

**Kathleen Gordon** (1953) organised a concert in Burnham Market in aid of the Council for Music in Hospitals with artists **Annemarie Sand** (1985) and **Nicholas Bosworth** (1982). Kathleen herself recently gave a recital with the King's Lynn Chorus in North Creak Church, Norfolk.

Since leaving the Academy in 1995, **Dave Griffiths** (timpani and percussion) has pursued an active and varied musical career throughout Europe. After a season's work with the BBC National Orchestra of Wales, Dave undertook a European tour with Lloyd Webber's musical *Cats* (Zurich, Bern, Gratz, Milan, Vienna, Germany). Whilst living in Vienna for eight months he had the unforgettable opportunity of



Charles Fullbrook

playing with the Vienna Philharmonic Orchestra under James Levine. Since returning to the UK his musical theatre work has included *Les Misérables*, *Phantom of the Opera*, *Miss Saigon* (all London), as well as *Joseph and the Technicolour Dreamcoat*, *Fame*, *Copacabana* and *Crazy for You* (UK tours). He was timpanist on the recent tour with the famous rock band, the Moody Blues, and also records in various sessions. Whenever he can, he tries to keep his five-year connection with the famous Black Dyke Mills Band (conductor **James Watson**, 1973).

Soprano **Catherine Hamilton** (1991) covered the soprano roles of Sophie and Sharon in Terence McNally's play about Maria Callas, *Masterclass*, during its recent run at the Queen's Theatre, Shaftesbury Avenue. She has had many opportunities to perform, which has been a wonderful experience for her. Forthcoming engagements include recitals at Blackheath Concerts Halls and St James's Church, Piccadilly, for the Sibelius Society.

**Jeffrey Howard** (1991) has been Guest Artist in Residence at First United Methodist Church, Lubbock, Texas for the past year, which has involved accompanying and directing the five choirs, including the large Chancel Choir and three youth choirs, the handbell choir and the brass ensemble. He writes: 'A large church with over 4000 members, their services are broadcast on TV and radio every week and I have been busy arranging, orchestrating and playing all styles of sacred music for these mammoth productions'. He has also been the organ tutor at Texas Tech University and has given several recitals in the West Texas area as well as playing at the Crystal Cathedral in California and Washington Cathedral. In July he released a CD of organ works played on the 4-manual Müller organ at the Lubbock Church before returning to Wales to continue a freelance career as organist, pianist and vocal coach. Jeffrey married harpist Rachael Ann Jones in Cardiff in August.

**Margaret Hubicki** and **Annemarie Sand** (1985) were two of the speakers in this year's Associated Board of the Royal Schools of Music Certificate of Teaching course. Margaret spoke in Dulwich and Oxford, while Annemarie Sand partnered John Westcombe in Bedford. They are part of the British Dyslexia Association's Music and Dyslexia Committee, whose other members also spoke in different parts of the country. The focus of their talks was on raising the level of awareness about the problems and effects of this hampering disability - with ideas and strategies for offering help. Annemarie's willingness and courage to speak of her own personal experiences in being dyslexic clearly touched her audience. This was the first time that dyslexia has been included in the course.

**Esther Geldard** (1992) has been appointed principal viola and soloist with the Goldberg Ensemble. Esther has also been asked to perform another recital for BBC Radio 3 with pianist **Zoe Solomon** (1990).

**David Gordon Shute** (1997) is having pieces written for him by composers Tim Jackson and John White. These were premiered in a full St Martin-in-the-Fields recital featuring the tuba accompanied by tape, organ, string quartet and piano. As well as pursuing his solo career, David continues to play with Onyx Brass. They will be recording their debut CD with the Swedish label Intim Music. On the CD they will be performing world premiere recordings by composers such as **John Tavener** (1965) and **Andrew McBirnie**. Onyx Brass do recitals throughout the country at music clubs, societies and festivals. They are currently managed by Neil Chaffey Concert Promotions.

Composer **Adam Gorb**'s (1989) piece *Metropolis* has recently been released on CD with the Royal Northern College of Music Wind Ensemble conducted by Timothy Reynish, who also commissioned *Awayday* for the ensemble, which was premiered in the Bridgewater Hall,



David Gordon Shute with tuba. Photo Rita Castle

Manchester, in November 1996. Another work for wind ensemble, *Ascent*, will be played in Switzerland and Germany later this year. In the meantime, Adam's ballet score, *Kol Simcha*, continues to be in the repertoire of the Rambert Dance Company touring in the UK and abroad, and he has recently completed a Euphonium concerto. There is also an addition to the Gorb family - Juliette Isobel Katherine, born on 27th January this year.

**Gillian Humphreys** (1963) and the Concordia Foundation have organised a busy programme over the last few months. In March they presented a recital by Vladimir Ovchinnikov at Phillips (Auctioneers) in New Bond Street. This was followed by a charity dinner and cabaret which featured, among others, the **Christian Vaughan** (1994) Quintet and singer Sarah Moule, concerts and charity garden parties at Pages Yard House (Gillian's home), a Young Audiences Concert to celebrate the launching of Concordia's children's project, and a tour of Malaysia with performances with the Kuala Lumpur Symphony Orchestra, when twelve musicians represented the UK in workshops and concerts, one specially devised for children.

Pianist **John Humphreys** (1965), senior lecturer at the Birmingham Conservatoire, continues a busy career teaching, performing (several Schubert recitals this year

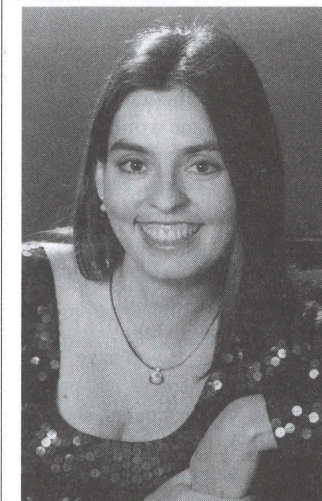
including the song cycles with Julian Pike and piano duos with Allan Schiller), managing Camerata Artists and restoring grand pianos (the most recent an historic 1843 Broadwood). He was recently in Taiwan examining for a fortnight. John would like to contact old friends from the period 1962-65 - the years pass *troppo presto!*

Violinist **Katherine Hunka** (1996) with violist Philip Dukes, premiered Britten's Double Concerto in B minor for Violin and Viola, written in 1932, at Snape Maltings in June, with the Britten-Pears Orchestra conducted by Kent Nagano. Katherine is currently undertaking postgraduate studies with Mauricio Fuks in Indiana.

Violist **Joel Hunter** (1997) writes that the Cat String Quartet have given recitals at the Brighton, Chichester and Dartington Festivals, also spending one week in residence at the Lake District Summer Music course. The quartet's members also include **Chris George** (1996), **Ben Nabarro** and cellist **Julia Graham** (1995).

1997 will be a busy year for pianist **Clélia Iruzun** (1988). She writes: 'After a pause following the birth of my second child, Maria Clara in July 1996 (her son, Raphael, is three), I now play regularly in the music societies circuit including in Scotland, Kent and the Midlands. In July I

undertook an extensive tour of Brazil sponsored by the National Foundation of Arts, and played in six capitals and then in Rio. I also performed Chopin's First Piano Concerto in Salvador. In November I will play the Mozart Quintet with the Haffner Wind Ensemble (we play together quite often), then make debut recitals in Washington and Miami, following which I will return to Brazil for a recital in Rio in a series for Women Pianists. Four pianists were chosen and I was pleased to be included in this prestigious series. Plans for 1998 include a new CD, performances in Germany and Portugal and a Wigmore Hall recital.'



Pianist Clélia Iruzun. Photo Robert Carpenter-Turner

*Children's Voices* is a new choir for 8-16 year-olds and it welcomes new members. The children rehearse on alternative Sunday afternoons at the Birford Centre, Fox Lane United Reform Church in Palmers Green, London N13. It is envisaged that this choir will continue the long tradition of singing for a wide range of community events, take part in recordings for educational publications and be available for concerts at home and abroad. Children's Voices will be offering a high standard of vocal presentation, part songs and a thorough grounding in sight singing. They are also hoping to continue the long tradition set by their conductor, **June Keyte**, with the Kingsmead Singers, who recorded for Schools Radio and many TV programmes for over 25 years, by performing the best of children's songs by British





Peter James with his piano students of the Glazbena Skola (music school), Novi Travnik, Bosnia

composers and especially commissioning and presenting songs by contemporary composers. June would be delighted to welcome children to *Children's Voices*, especially those belonging to RAM past and present students who are within reasonable distance from the Palmers Green/Enfield areas. Contact her on 0181 882 0630 (tel/fax). If you have written any unison or two part songs for young singers, she'd be pleased to hear from you. Recent engagements were for a new educational book for Oxford University Press, two shows at the Millfield Theatre and Broxbourne, and performances of *Noye's Fludde* (Britten) at Latymer School, Edmonton.

**Peter James** (Jazz Course, 1995) writes: 'I've been up to a few things in this last year in Bosnia; working for a church/humanitarian aid project and also teaching piano in the local secondary music school. That has not always been easy, but nevertheless a rewarding experience. Some of the challenges facing the young people are lack of hope for the future - therefore drained motivation and also lack of the habits and disciplines of study through missing so much schooling in the war. Most young people aspire to leave the country if at all possible, and as the ones who manage to also tend to be the brightest and most talented, there is a further sense of loss towards the rebuilding which is so necessary, culturally, physically,

economically and spiritually. Having said that, there are still some wonderful initiatives going on; noteworthy would be a festival of children's song and various concerts organised recently by the school. It has been a privilege to be in this context for a while. I will return to England in September to initially pursue some music again. I have also enjoyed writing compositions here, which in some ways no doubt have been influenced by this environment.'

Available on NMCD 48S is the Cello Concerto by **Minna Keal** (née Nirenstein, 1927) performed by Alexander Baillie, cello with the BBC Scottish Symphony conducted by Martyn Brabbins and an arrangement of *Ballade* (1928) for cello and piano with pianist Martina Baillie.

**Andrew Keeping** (1991) made his South Bank debut with a solo guitar recital in April. His publicity campaign included striking posters on London's Underground network and a CD signing session after the concert organised by Farringdon Records, generously sponsored by Riverside and Espree Health Clubs. The concert resulted in an invitation from the BBC to perform on the *Blue Peter* programme. During the summer Andrew performed in the Pinner Music Festival, at Harrow Tithe Barn, Dorney Court (a charity concert for the NSPCC), the Bushey Festival and in the Summer series at

Binham Priory, Norfolk. **Sookyung Kim** (1993) performed the J S Bach Concerto for Two Pianos with her partner and the New Seoul Philharmonic Orchestra on 21st May at the Seoul Arts Centre. The performance was broadcast on 1st June. Sookyung continues to lecture in the Catholic University, Seoul, as a piano instructor.

**Agnes Kory** (1969) writes: 'The tenor violin is half-way between the viola and cello in size, tuning, register and tonal quality. My extensive research shows that the tenor violin was an often used instrument in the baroque period both as a solo instrument and as an ensemble instrument. Composers such as Monteverdi, Bach, Corelli, Torelli, Scarlatti, Caldara and Marcello wrote for the instrument, and tenor violin parts these days are played on the cello, producing different sounds from those which the composer envisaged. Most modern-day musicians are unaware of the instrument, which has disappeared from practice during the past 200 years. My findings were published in the 1994 Galpin Society Journal. More recently I have purchased an instrument which was subsequently restored by Dietrich Kessler. I am looking for opportunities to present/play my instrument in lecture recitals with a harpsichord or lute or as part of an early music ensemble (Bach cantatas, Corelli concerto grossos) and also for interest from broadcasting outlets. Any support would be most welcome.'

**Irene Lau** (1975) writes from New Zealand where she is busy teaching and accompanying. She has been awarded a grant to commission a composer to write a work for four pianists, flute and violin - music with an Asian influence from a composer who has recently been in China. (E-mail i.lau@xtra.co.nz).

The Leopold Trio (**Marianne Thorsen violin, Sarah-Jane Bradley viola, Kate Gould cello**) have a busy schedule ahead. Broadcasts for BBC Radio 3 have included a recital



Guitarist Andrew Keeping  
Photo: Dave Dalby

for oboe and string trio with **Nicholas Daniel** (1983, shortly to take up a position as professor of oboe at the University of Indiana), from the Cheltenham Festival, as well as an appearance on *In Tune* on 7th July. The trio made a world première CD recording of the Bliss Piano Quartet, with Spanish pianist **Jordi Masó** (1992), for the Bliss Foundation, and performances abroad during summer and autumn include to the Isle of Man, Trinidad and Tobago, Norway, Switzerland and Spain. London engagements include further recitals at the Wigmore Hall on 20/21st September as part of the Haydn Festival, and you can catch them on 20th November in the Purcell Room at 1pm and at 6.30pm on Sunday 2nd November in Conway Hall, where they will play a programme of works to include Martinu's String Trio No 2, Dohnanyi's Serenade Op 10 and Mozart Divertimento K563.

**David Lyon** (1964) writes: 'To celebrate my big 6-0 at the end of 1998, a CD of my orchestral music, recorded by the Royal Ballet Sinfonia under David Lloyd-Jones, is to be issued on the Marco Polo label, with **Michael Thompson** (1972) as soloist in my Horn Concerto. Preparing the music for the recording has been enormously helped by my lovely new toy, Sibelius 7, which has transformed my life! I have led an active 'double life' as a composer of (mainly) orchestral music at the lighter end of serious, and as a jazz pianist, for many years in the Bristol area but now in beautiful Dorset

with my wife, Liz, and two young children. As in those early Academy years, my ambition remains to write a big West End musical - but I'm still waiting for the right libretto!'

**Ronnie MacNiven** (1992) writes that he received the runner-up place with his composition *Fantasy on Twelve Notes* in the recent Maggini String Quartet Composition Competition, organised by Brunel University Arts Centre. In addition, his work was played by the Quartet at a workshop organised alongside the competition.

**Brenda Mendelssohn** (1965) is organising a concert of her Japanese students from the Rikkyo School in Sussex at the Queen Elizabeth Hall at 3.00pm on 16th November. The programme, which will include Bach's Concerto for Three Pianos and Orchestra, five different quartets (eight hands-two pianos), as well as classical guitar, band and orchestra, will be their fifth London presentation at venues including the Wigmore Hall, Queen Elizabeth Hall and Purcell Room.

**Linda Merrick** (1985) has recently been invited to become UK representative for T.W. Howarth Clarinets. This position will involve giving masterclasses and recitals across the country and recording her fifth CD (of newly commissioned British music) for clarinet and electronics on Howarth instruments, to be released in May 1998. Linda is participating in the PRS Composers in Education Project with her contemporary ensemble Sounds Positive throughout the season, and will take part in a series of concerts at St John's, Smith Square in the autumn to celebrate the 10th anniversary of the ensemble. On 7th September Linda will perform Wilfred Joseph's Clarinet Quintet at the Purcell Room with the Bingham Quartet. She is currently professor of clarinet, senior lecturer and programme leader for the BMus at the London College of Music. She is also doing a PhD on the work of Edwin Roxburgh.

**Joyce Maguire** (née Bailey, 1957) writes from Canada: 'I continue to enjoy the fruits of a chorally-centred life, based in Vancouver. My time is divided between accompanying seven choirs each week and administration, which includes managing the nine choirs for young singers spawned by the Vancouver Bach Choir, and being executive director of the British Columbia Choral Federation, an umbrella organisation which links all kinds of choirs across the province. Travel is one of the unexpectedly abundant benefits of this hectic existence. Within the last year I have attended the World Choral Symposium in Sydney, Australia; taken 42 teenagers to Japan for a concert tour which included homestays throughout (tatami mats are actually quite comfortable!) and in July I visited England with the Vancouver Bach Choir as part of the CBSO/Rattle Voices in the City Festival, followed by performances in Oxford and London. Happy Anniversary RAM, and good wishes to all my fifty-year friends - it seems like yesterday.'

**Anna Crookes** (Markland, 1989) has a busy performing schedule both as a pianist and singer. She is a founder member of the award-winning I Fagiolini group, which has performed and recorded throughout Europe. In June she performed a programme entitled *The French Connection* with John Amis at the Great Elms Festival and Mananan Festival, and in August gave a recital at the Hereford Three Choirs Festival, where she performed music by Beethoven, Brahms, Britten and John McCabe. With tenor Paul Agnew, Anna will be recording songs and piano preludes by Ivor Gurney on the Hyperion label.

**Edward McGuire** (1970) writes that his 1976 symphonic poem *Calgacus* (featuring Highland bagpipes) was revived by the BBC Scottish Symphony Orchestra for performance at the Royal Albert Hall on 18th August as part of the BBC Promenade Concerts. Earlier in August, his *Celtic Symphony* was premiered at the Festival Interceltique in Lorient,



Clarinetist Linda Merrick

Britanny.

In September **Paul Marleyn** (1991) will be taking up the position of professor of cello at the University of Manitoba in Winnipeg, Canada. Next season features performances in Boston, USA, the Purcell Room and three performances of the Haydn C major Concerto with the Royal Liverpool Philharmonic Orchestra. His second CD, entitled *From Jewish Life*, will soon be released by Cala Records. Paul will also be giving masterclasses at the Guildhall School of Music and Drama, the London College of Music and Birmingham Conservatoire.

**Peter Marshall** (1981) took up a teaching post in Hong Kong, where he also conducted and sang with the Hong Kong Singers. He returned to the UK in 1984, since which time he has taught music and drama at comprehensive schools in Bedfordshire and Leicestershire and directed local choral societies. From September this year he will be director of music at Wellingborough School which, being a 3-18 school in the independent sector, will provide many new challenges.

**Mark Menzies** (1991) is a member of the ensembles Sirius and Sonor, resident at the University of California, San Diego, as well as artistic director and concertmaster of the Salomon Ensemble in London. Mark has recorded a CD of complete string works of Edward Grieg with the Salomon Ensemble, which was nominated for a Grammy Award in Denmark, and was the soloist with the Indiana University

New Music Ensemble in a recording of works by O'Brien and Dzubay. He has also undertaken numerous studio recordings for Radio New Zealand. He was awarded the Artist Diploma in violin from Indiana, the university's highest award for performance.

**John Mayer** (1953) writes that he has just returned from tours of India and Bangladesh, giving concerts in all major cities. John's Indo-Jazz Fusions announces their first CD recording on the Nimbus label entitled *Asian Airs*, with a further CD planned for the autumn. John, who was born in Calcutta, studied Indian classical music with Sanathan Mukerjee followed by further studies in Western music in Calcutta and Bombay. In 1951 he was offered a scholarship to the RAM and this was followed by further studies in composition with Matyas Seiber. His works have been performed by orchestras including the London Philharmonic and London Symphony Orchestras, and by artists such as James Galway, Erich Gruenberg and Rohan de Saram. For seven years he was co-leader with the late Joe Harriott of Indo-Jazz Fusions, for which he wrote many works. John is currently composer-in-residence and professor of composition at the Birmingham Conservatoire. In this capacity he has organised and brought about an affiliation with Delhi University and this will see the start of a new BMus degree course in Indian music which will commence in 1997 and be internationally recognised. John has recently reformed Indo-Jazz Fusions with ex-students from Birmingham Conservatoire and introduces new works by other composers.

Congratulations to **Philip Meaden** (1976) has been appointed Director of Studies, Trinity College of Music, from September.

**Robert Munns** (1957) has performed a full programme of recitals and concerts, including several performances of the complete Brahms *Chorale Preludes* (his last work) here and abroad in his centenary year. Robert taught in Malaysia





The Marais Ensemble  
Photo Fenella Clements

in April, and will be returning to the USA and Canada to perform in October and November, including recitals in Salt Lake City, Omaha, Louisville, Lexington and Baltimore.

**The Marais Ensemble** was formed in 1995. The members first met at Cambridge University and the RAM, and have played together in the European Union Youth Orchestra. As principal players in London orchestras and busy freelance musicians (members include **Francis Markus** (1986, horn), **Lorna McGhee** (1993, flute), **Ruth Scott** (1993, oboe) and **Sarah Burnett** (1993, bassoon)), the ensemble brings together a wealth of experience and offers repertoire for wind quintet and quartet with piano, or wind quintet alone. As a sextet, the ensemble works with an actor to perform Martin Butler/Raoul Dahl's *Dirty Beasts*. After taking part in BBC Radio 3's 'Young Artists Forum', the Marais Ensemble were invited to make two more broadcasts on Radio 3, and were finalists in this year's Young Concert Artists Trust auditions. Later this year they will take part in the Munich International Music Competition as a wind quintet, and they recently made their

Wigmore Hall debut in July as part of the Maisie Lewis Young Artists series.

**Christopher Marwood** (1984) writes: 'Volumes 3 and 4 (Op 59 and Op 74) of the Vanbrugh Quartet's Beethoven cycle will be released shortly by the Swedish record label Intim Musik. UK distribution is by Kingdom Records (0171 713 7788). Reviews and further details are available from the Vanbrugh Quartet's website at [www.ret.ie/music/vanbrugh/](http://www.ret.ie/music/vanbrugh/).'

Horn player **Jacqueline O'Dell** (1993) has come to the end of her third and final year as a full-time member of the Jerusalem Symphony Orchestra. She will



The Vanbrugh Quartet  
Photo: Aldo Belmonte

be back in London from this month and is interested in making contacts for playing and teaching opportunities. She would be delighted to be contacted on 01736 754719 (e-mail [rodell@audio.demon.co.uk](mailto:rodell@audio.demon.co.uk)).



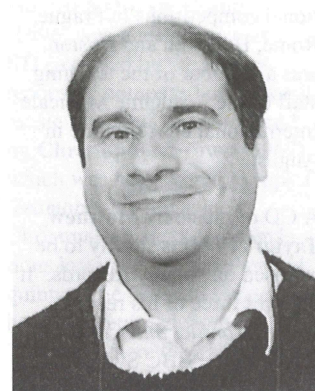
Yoko Ono  
Photo: Robert Carpenter Turner

**Yoko Ono** (1987) gave a solo piano recital at the Wigmore Hall on 17th July.

**Audrey Oldham** (1951) writes that she was on the Teacher Training Course in 1951 which was then the 'condensed' GRSM course. Her piano professor was Wesley Roberts and she remembers with affection other teachers, Dr Paul Steinitz, Leslie Regan, Ernest Read and Eric Thiman, to name a few. Since then she has taught for 37 years full-time in all types of schools and has, on the whole, enjoyed her career. She is now happy to be 'retired' and to be able to teach privately and spent more time playing piano and viola. She has also recently

taken up the cello, fulfilling a long-held ambition.

1997 is proving to be a busy year for composer and double-bassist **Tony Osborne** (1969). His 50th birthday will be marked in the autumn by a number of concerts of his music, including works for double bass solo and ensemble, including a new concerto for four double basses and string orchestra. His Concerto for Solo Double Bass and Strings was premiered in March by David Heyes, who is organising the celebration concerts as well as adding a large number of Tony's works to his expanding Recital Music publication catalogue. The concerto is dedicated to the memory of his former teacher, John Walton, who first inspired him to compose for the double bass in the 1970s. Tony has also enjoyed an extremely diverse career as double bass/bass guitar player and teacher. As well as the orchestral and theatrical side, including 29 years at Theatre Royal Windsor which started before he came to the Academy, he has worked extensively in the 'function' and jazz scene at venues such as The Ritz, Henley Regatta, Cliveden, on the Orient Express, pubs and clubs etc. He has played in cabaret with Faith Brown, Sir Harry Secombe and Frankie Vaughan and appeared in many films, TV and radio productions. Tony also teaches bass for the Berkshire Young Musicians Trust and at Bradfield College, Leighton Park and several other schools. He was one of the original Yorke Mini-Bass team, composed pieces for the Bass Club and contributed to *Bass in Best* by Carolein Emery (Yorke). Several of his pieces from *The Double Bass Sings* (Piper, 1983) and *The Really Easy Bass Book* (Faber, 1990) are included in the exam lists for ABRSM, TCM and Guildhall examinations. To complete the picture, there is also the *Really Easy Electric Bass Book* (Faber). Tony was composer-in-residence in the Summer Music Double Bass course at Leighton Park in August. His publications also include *Curtain Raisers* and *Travels in Style* (Boosey &



Tony Osborne

Hawkes *Strings Together* series with Sheila Nelson, 1986), *Suite and Light* and *Bytes and Pieces*, as well as many arrangements in the Faber *Stringsets* series. Recital Music is publishing several Bass ensemble pieces composed for the British and International Bass Forum, as well as other earlier works, including *Ubi Caritas*, Piano Trio and Symphonic Prelude. In 1995 he wrote a stage musical, *Noble Rot*, with Johnathan Posner, which is about wine-tasting. In 1996 Tony and his wife Jo, whom he met whilst at the Academy, celebrated their Silver Wedding Anniversary. Now that their sons, David (21) and Adam (18) are spreading their wings, Tony intends to devote more time to composing. Among projects on the back burner are a Clarinet concerto, String Quartet, Prelude Scherzo and Postlude for Horn and Piano.



Gayathrie Peiris

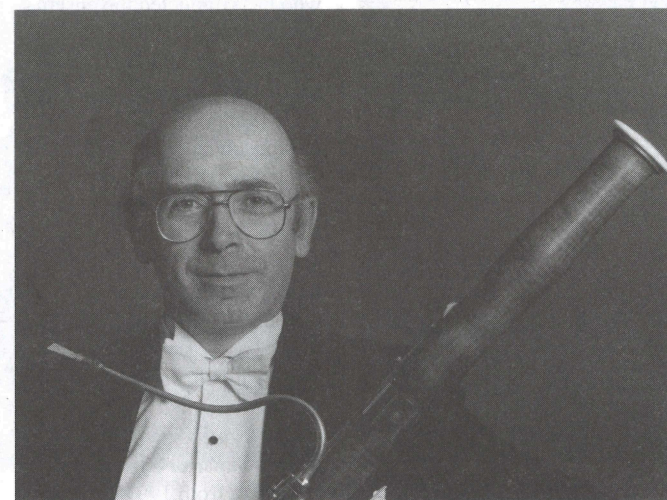
Mezzo **Gayathrie Peiris** (1994) won the Robert Suitcliffe special competition for singers, held in Leyland. In June she sang the role of the Angel in Elgar's *The Dream of Gerontius* conducted by David Temple with the Combined Redbridge Choirs.

**Griselda Rawlinson** (1949), although now retired from teaching, still hears from many of her students who are now teachers themselves. She has travelled extensively in the last five years to New Zealand, Canada and South Africa. There is now more time for playing, and she hopes to resume her role as an accompanist. She writes: 'My time and study at the Academy with Harold Craxton remains so dear in my memory, and I hope that some of this teaching and enthusiasm has been passed on to my pupils'.

**Augusta Read-Thomas** (1989) has been appointed by Daniel Barenboim to become the Composer-in-Residence with the Chicago Symphony Orchestra for 1997-2000.

After 20 years at BBC Radio 3, working mainly on the Proms and also for the BBC Symphony Orchestra, **Liz Russell** left in 1995 to begin training in Cambridge for the priesthood within the Church of England. She was ordained in Winchester Cathedral at the end of June and will serve as a curate in Hampshire in a parish church where, she understands, they have rather a good organ and annual series of organ recitals.

**Brian Sewell** (1969) has had a busy year, not only as principal bassoon with the Orchestra of St John's, Smith Square, including taking part in its recent trip to Bogota, Colombia, for one concert as part of the month-long festival of English Music and Musicians, but also as president of London Athenians Speakers Club, a member of Toastmasters International and the only Speakers Club in Toastmasters, UK, which continues to have weekly meetings. He writes: 'These take place at the Hop Poles, 17-19 King Street, Hammersmith, London. Most meetings have spaces for 25 speakers in different capacities, either preparing speeches or impromptu talking in front of a group, introducing other speakers, chairing meetings, helping to keep to agreed times, and discussing colourful use of language with everything evaluated and not criticised



Bassoonist Brian Sewell. Photo: Jim Four 1994

(excellent teaching practice!). The dues are only £30 for six months - less than a pint of beer a week. There are very few places where you can practise management skills - at Toastmasters we all take it in turn to manage the club and organise meetings, taking different offices in turn. You can't get the sack, but there are plenty of people telling you how to do it better - yet not so many who will take responsibility for things working. Our standard of administration and speaking skills put many professional organisations to shame, and we often give demonstration meetings and short courses to top management consultants and sales forces. It is becoming increasingly vital for musicians to speak to their audiences but there's no-one to show them how to do it. Please contact me on 0181 540 0670 or e-mail [brisew@globalnet.co.uk](mailto:brisew@globalnet.co.uk) for details and workshops.

**David Squibb** (1959), director of Music at Trinity School, Croydon, writes that members of the Trinity Boys Choir flew 7000 miles into 90 degree temperatures in April when St Mary's Cathedral, Kuala Lumpur, invited the choir as part of their centenary celebrations, with Sime Darby, Malaysia's largest multinational company as the main sponsors. The choir sang services at the cathedral and gave recitals of church music, and also presented two public concerts of

varied secular programmes, including a staged production of Britten's *The Golden Vanity*. The visit generated £25,000 towards a new centre for the Kiwanis Downe's Syndrome Foundation, and another £25,000 for St Mary's Cathedral charities. Malaysian television followed the boys around throughout their stay for a documentary which is being made about the tour. Members of the school's instrumental staff have been involved with the Academy's brass department LRAM course (see article on page 28).

An exhibition of perusal copies of unpublished choral works by **Clive Strutt** (1964) was staged at the Scottish Choral Conductors' Symposium held on 10th May at Dollar Academy, Fife. The chairman, Daniel Glenn Monek, led a new repertoire workshop in church music which included study and performances of some of the odes from Clive's Canon from the Trinity *Hirmologium*. All the unpublished scores on display are available for perusal and use by intending performers from the Scottish Music Information Centre in Glasgow.

Pianist **Zoe Solomon** and cellist **Robert Max** have been performing music for cello and piano together for over ten years. Last autumn they undertook an extensive tour throughout Scotland which included performances at the



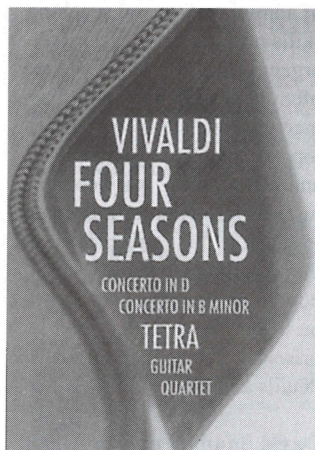


Zoe Solomon and Robert Max

Queen's Hall in Edinburgh and in the Orkneys. As cellist of the Barbican Piano Trio, Robert has performed on four continents, recorded live for TV and radio in Europe and the USA and recorded music by Ireland, Mendelssohn, Bush and Lalo for ASV. He is an associate director of Pro Corda, the national school for young chamber music players, and teaches at the Junior Academy. His recording of music by Louis Lewandowsky for Olympia, conducting the Zemel Choir, of which he is musical director, was the *Jewish Chronicle* 'Record of the Year' in 1996. In July Robert performed a programme of English-Jewish music at St John's, Smith Square, as well as performing Korngold's Cello Concerto at the St Jude's Proms. Zoe has performed as soloist, chamber musician and accompanist in Europe and the USA and has made many live recordings for BBC Radio 3, GLR, Classic FM and on Danish and German radios. She recently performed with tenor Ian Bostridge for Graham Johnson's Young Songmaker's Almanac and with violinist Maxim Vengerov on BBC2 TV's series *The Score*. She also performs frequently with violist Esther Geldard, violinists Janice Graham and Nicola Loud, accompanies masterclasses both at Prussia Cove and also the London International masterclasses.

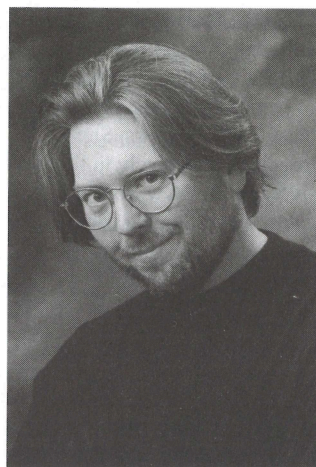
**Duane Schulthess** (1991) is the artistic director and founder of Minnesota Contemporary

Ensemble, a group focusing on both new and important works of the 20th Century. Duane, who has conducted the ensemble in concerts, broadcasts and tours throughout the USA, studied horn at the Academy from 1988-91 with Michael Thompson, and was the winner of the Richard Merewether Award and Sidney Langston Brass Prize. Since returning to America on a fellowship at the University of Minnesota, he has won the Schubert Club and Thursday Musical Recital Competitions, performed with the Minnesota Orchestra and served as principal horn of the Duluth Superior Symphony Orchestra from 1993-5. As a composer he has had three published works and, along with these activities, he lectures at Metropolitan State University in the Twin Cities, where he is a member of the Community Faculty. The Minnesota Contemporary Ensemble recently embarked on a ten-concert tour which included performances for the Dallas Museum of Art, Madison Civic Centre, American Women Composers - Chicago, and the University of Iowa. In June they gave the world premiere of David Sodier's opera *Naked Revolution*.



A new recording of Vivaldi's *Four Seasons* by the Tetra Guitar Quartet CD 30366 00692 (Carlton Classics)

In addition to a busy teaching and examining schedule, **Richard Storry** (1989) has recently undertaken a UK tour with the Recreation Theatre Company's new version of Sheridan's comedy *The Rivals*, playing the classical guitar accompaniment. Richard is also a member of the Tetra Guitar Quartet (with fellow ex-RAM members **Stephen Goss**

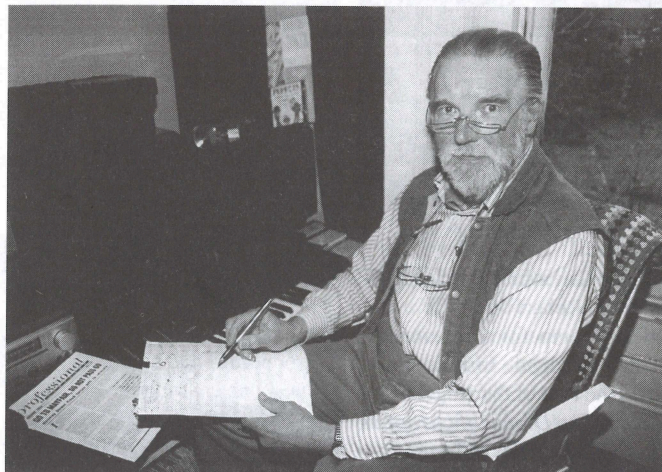


Duane Schulthess

(1987) and **Graham Roberts** (1990) with Peter Howe (RCM), and Carlton Classics have released a new transcription of *The Four Seasons* on CD (now available at all good record stores!).

**Richard Stoker** (1962) has been elected to PEN International and London PEN as a full member. He signed copies and read from his new novel *Diva* and *Collected Short Stories* at the Hampstead Book Fair on 21st June, as well as in 'His music is on the Internet through Impulse (<http://www.cdj.co.uk/impulse/> and some of his poetry, which has won two Editor's Awards from the National Library of Poetry, USA on the internet on <http://www.poets.com/RichardStoker.html>. He will shortly have his own Web Page on the Association of Professional Composers' Website. In 1998 his complete piano music will be released by Priory on CD, recorded by Eric Parkin.

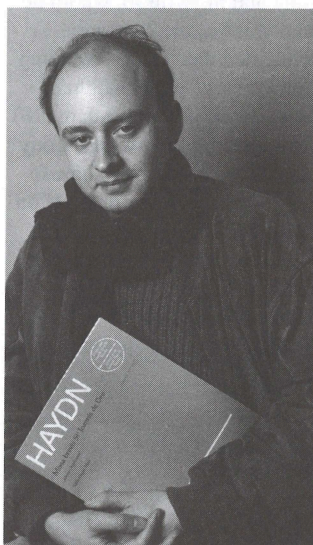
Flute player **Janne Thomsen** (1991), prizewinner in interna-



Composer Richard Stoker  
Photo South London Press

tional competitions in Prague, Rome, Bayreuth and Boston, was a member of the teaching staff of the Académie Musicale International en Aquitaine in August.

A CD of music by **Matthew Taylor** (1989) is shortly to be released on Albany Records. It features three of his recent works, *Conflict and Consolation* with the BBC Symphony Orchestra Brass and Percussion conducted by Martyn Brabbins, the Piano Trio No 1 played by the Lowbury Trio and the String Quartet No 3 played by the Schidlof Quartet. Matthew, who has been teaching at the Junior Academy since 1989, is currently writing a horn concerto for Richard Watkins. He is also co-artistic director of the 1997 Danish Music Festival in London. This July he conducted the first major UK tribute to the Danish composer Vagn Holboe with the City of London Sinfonia at St John's, Smith Square.



Composer Matthew Taylor

Flautist **Kathryn Thomas** (1996) was guest soloist on a CD (released by the Forties recording company) of seasonal music arranged and composed by **Christopher Brown** (1967), which was highlighted as top of *Gramophone* magazine's Christmas music recommendations last year. Kathryn's wind quintet, The Galliard Ensemble, have just returned from Scotland where they had won a Young Musicians' Trust award to attend a week's intensive study in Strathgarry. They gave a well-received recital for the trustees of the Belgian Philharmonic Orchestra and have given several performances of Paul Patterson's *Comedy for Five Winds* at recitals around Britain. Kathryn has also been writing regularly about music in *Footloose in London*.

**Karen Vaughan** (1971) has been co-principal harpist of the London Symphony Orchestra since 1984. She took part in Alan Ridout's memorial concert on 21st April, performing his Concerto for Flute, Harp and Strings with Paul Edmund-Davies and the Orchestra of St John's, Smith Square. She also has a violin and harp duo with Gillian Findlay.

It has been another busy year for **Paul Martyn-West** (1989). Recent engagements have included Nielsen's Springtime in Funen (sung in Danish - coaching gratefully received from one of Paul's Danish pupils!), Bach's *St John Passion* in Truro Cathedral, a recital of Robert Graves's poetry for the English Poetry and Song Society in Bath with pianist Michael Dussek, Janacek's *Ofce Nas*, Haydn's *Nelson* and *Harmonie Masses*, Mendelssohn's *Elijah* and Bruckner's *Te Deum*. Paul performed Schubert's *Die Winterreise* in the Three Spires Festival in 1996 and more performances are planned in London in the autumn. Along with a busy teaching career, Paul has recently founded the London-based Aspin Ensemble dedicated to themed performances of English poetry and song. For more information call Paul on 0171 637 3489.

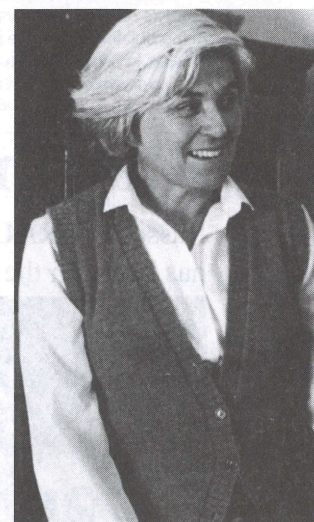


Flautist Kathryn Thomas and the Galliard Wind Quintet, Richard Bayliss horn, Helen Simons bassoon, Katherine Spencer clarinet and Judy Elphick oboe  
Photo: Rita Castle

**Christopher Wood** (1976) has recently formed the Imperial Chamber Orchestra, which comprises many colleagues with whom he has worked over the years since leaving the RAM. The orchestra will make its London debut at St John's, Smith Square in 1998. In addition to an increasing commitment to conducting, Christopher is on the music staff at Felsted School (director of Music **Jasper Thorogood**, 1965), where he teaches piano and coaches chamber music. Since 1983 he has examined for the Associated Board. He still gives several chamber music recitals each year as pianist, and in October this year will be musical director for *Aspects of Love* at the Palace Theatre, Westcliff.



Christopher Wood  
Photo: John Alexander Studio  
Having examined in the last session in Hong Kong when



Rosemarie Wright

under British rule and reading about all the speculated change there may be, **Rosemarie Wright** (1954) is looking forward to going out again to examine later this year and see for herself if and what has changed. She has a busy season coming up, with concerts as far apart as Australia and Canada, and plenty of performances of her *Clara Schumann Portrait* around the UK. A new Haydn Sonatas CD is also due out soon.

**Helen Yorke** (1981) writes from New York where she lives and works as a freelance recitalist and vocal coach. Her teaching and work with the coming generation of young artists embraces the concept of the duo: equal partnership between singer and pianist, and the use of diction expressively for vocal colour and the

maximum of communication with the audience. Helen will be giving a masterclass in German Lieder for duos at the RAM on 6th November. Further teaching engagements include masterclasses in Washington DC, Toronto and Singapore. Helen is the regular recital partner of soprano Renée Fleming, and future recitals in the next few months include engagements at the Tanglewood Festival, Pittsburgh, Oslo, Amsterdam, Brussels and the Wigmore Hall. Recently she formed a duo with cellist Wolfram Koessler and they will make their New York debut recital at Steinway Hall on 8th October. Helen would be delighted to contact her fellow students from the 1980-1 graduating class. Her direct fax/phone number in New York is (212) 678 4674.

Concert organist **Carol Williams** (1986), at present organist at Yale University Chapel, has just obtained an Artist Diploma from Yale and has been awarded the Hugh Porter Prize plus the Charles Ives Prize for outstanding achievement. Carol's recent concert venues include St Patrick's Cathedral, New York, Harvard University, and an all-Tournemire programme on the historic Hook organ in St Mary's Church at Yale. She visited the UK this summer for concerts at Southwell Minster, at Ely Cathedral and at Warrington's Parr Hall, to be followed in December by a concert at Southampton's Guild Hall.

**Catherine Wilmers** (1974), who was for ten years sub-principal cellist of the London Philharmonic Orchestra, with whom she still plays regularly, is a member of the Lydian Piano Trio, who have been performing together since 1990. Catherine has also toured Italy with the cello group Cellissimo, led by Alexander Baillie, and is a founder member of the London Cantilena Harp Trio.

The Birmingham Chamber Music Society will use a grant from the lottery fund to commission a new work from composer **John Webb** (1994). John's Sextet for Piano and



Wind Quintet will receive its world première in Birmingham on 17th October 1998 by the distinguished Albion Ensemble in the Adrian Boult Hall, part of the Birmingham Conservatoire where John spent three years as a student of John Joubert prior to attending the Academy

Distinguished New Zealand pianist and former Academy professor **Georgina Zellan-Smith** (1959) gave recitals and workshops in the West Indies and in the USA gave a recital in Salt Lake City prior to being on the Jury Panel for the prestigious Gina Bachauer Junior International Piano Competition.

## Royal Opera House 1997/8

In the forthcoming season of the Royal Opera House, bass **Neal Davies** will sing the role of Achilla in Handel's *Giulio Cesare* and Cithéron/Satyre in Rameau's *Platée*, Dame **Felicity Lott** the role of Hanna Glawari and **Lesley Garrett** that of Velencienne in Lehár's *The Merry Widow*, tenor **Bonaventure Bottone** that of Cassio in Verdi's *Otello*, tenor **Henry Moss** will sing the Western Union Boy in Britten's *Paul Bunyan*, **Anne Mason** Marcellina in *Le nozze di Figaro*, tenor **Peter Bronder** the role of Balakin in Tchaikovsky's *The Enchantress*, soprano **Susan Bullock** the First Maidservant in *Die ägyptische Helena* (Strauss).

## Glyndebourne 1997

This summer's Glyndebourne chorus included *sopranos* **Margaret Adams** (1971), **Philippa Daly** (1988), **Susan Rann** (1991), *mezzos* **Jeanette Ager** (1995), **Melissa Alder** (1995), **Ann Atkinson** (1992), **Amy Black** (1996), *tenor* **Nicholas Hills** (1987), *basses/baritones* **William Allenby** (1990), **David Ashman** (1987), **Benjamin Fawden** (1994), **Nicholas Gedge** (1994) and **Kevin Sharp** (1992). Music staff included **Steven Naylor** (1983), **Gareth Hancock** (1992), **Annette Saunders** (1991) and **Richard Farnes** (1990), who also conducted a performance of *The Makropoulos Case* (Janáček).

## PHOTOGRAPH HUNT



The Academy would be delighted to receive any old photographs of classes, productions, orchestral performances or rehearsals, events, festivals and social occasions, as well as those of former Academy professors, for the archive. Would you kindly contact **Janet Snowman** on 0171 873 7335, who may be able arrange to have photos professionally copied.



Registrar, Philip White (1979), with Mrs Elizabeth (Betty) Mustlethwaite (née Gladys Elizabeth Moorhead), who attended the Academy in the 1930s. This was a surprise visit arranged by Betty's relatives - the first time she had been back in the building since she left as a student. Here she is seen looking at the student register for the period in which she attended the Academy.

Photo: Rita Castle

## Starting Out

Bassoonist **RACHEL SIMMS** has been 'on the road' since 1995



Rachel Simms, top left, with the Academy's bassoonists, circa 1995  
Photo: Rita Castle

My last lesson loomed, my final recital was over, and the Cornish surf beckoned. Having given a passing thought to the rest of my life, I headed straight to the coast. I was lucky in that during May I found myself to have been offered a trial for the contrabassoon position with the Hallé Orchestra, to begin in October. The summer months loomed ahead with lots of sun, sea and a sense of 'skint-ness'.

I began my trial with the Hallé, and continued with my teaching for Northampton Music Service. I was fortunate also in that work came in from the London Sinfonietta, BBC

Symphony Orchestra and many smaller ensembles. There was, however, always the beach for those long passages of time when things were so irregular.

It was during April of last year when I was on Polzeath Beach when my mobile decided to ring - it was the Bournemouth Symphony Orchestra offering me work. My surfboard flew out of my hand, and I leapt into the air - yes! yes! yes! 'I'd be delighted to work with you,' I replied calmly.

During the past year as a freelance I must have driven 45,000 plus miles. It has been essential to have a car, particularly for portage for my contrabassoon, and driving between Manchester, London and Bournemouth and to venues for chamber music concerts with wind quintet colleagues (Tete Bae *flute*, Emma Feilding *oboe*, Stuart Eminson *clarinet*, Adam Walter *horn*). Petrol costs are astronomical and rising. I have learnt to deal with the inherent problems, say, of trying to get into Bournemouth on a Friday evening in summer. You need to leave up to four hours to do a normal one-and-three-quarter hour journey. Your mobile telephone is vital in these circumstances, so that you can inform the administration of any unforeseen delay.

Having been given the opportunity at the Academy to learn both the bassoon (with John Orford) and the contrabassoon (with David Chatterton), I have realised how lucky I am to have the flexibility (of doubling) in today's job market. I have also had enjoyable times with colleagues at summer 'concerts in the parks' - working with orchestras such as the Royal Philhamonic and Royal Philharmonic Concert Orchestras. It is these concerts which have often given young players their first start within the profession. As well as working with the Hallé, BBC Symphony and Bournemouth Orchestras, work has also come from the European Womens' Orchestra, London Mozart Players and London Concert Sinfonia.

Leaving college can be a lonely experience - all the busy-ness, the social gatherings in ensembles and in the canteen, disappear, and your telephone bill increases out of all proportion. Accounting systems must be put into place and adhered to, and you have to learn to balance your performing career with teaching and other activities. Many RAM colleagues who completed their courses recently now realise the huge importance of learning those orchestral excerpts. Like most young musicians, particularly freelance players, you have to learn to take the rough with the smooth - January and February can be pretty awful, but this is the time to catch up on administration, make reeds etc.

It has been a most exciting period, and I am greatly indebted to John and David for their wonderful teaching and advice, to the staff at the Academy and to the support given by the Music Box.

# POLE POSITION

Tuba player **JOE IZOD** left the Academy in 1993.



After four years at the RAM I was on my own, a new graduate trying to make a living in the competitive world of music. Being a tuba player meant there were very few, if any, vacancies for which I could apply. Like most musicians, I survived from gig to gig, some weeks earning enough to pay the phone bill, even on occasion the odd pair of socks. Most weeks I was scratching around to find enough money to pay the fare to the next freelance engagement.

Weeks stretched into months and I gradually accepted the reality of life as a musician. There's plenty of work available for good players, but we are expected to work for nothing. Finally I realised that I would have to take on other work while awaiting that big chance. I worked in all kinds of odd places; as a security guard, barman, stage manager, anything to pay the bills. All the while, of course, continuing with my practice, much to the annoyance of the neighbours.

Then I applied for the position of stage manager with one of the top London orchestras. I was ecstatic when told that, provided I pass the LGV driver's test within the following few weeks, the job was mine. Scraping together the £1800 needed for training, I put everything I had into the task. After scaring my instructor (and myself) half to death on more than one occasion, I passed the test and took up my new employment. As usual, someone 'up there' decided I was having too good a time, and within three months I had lost the job, my dad (at the age of 58) and almost lost my marbles. But like most mugs (musicians), I stubbornly went on

practising scales, long notes, even a tune or two, and returned to living on thin air.

Break number two came when I landed a job with the BBC. Yes, you guessed it: not as a musician, but as an outside broadcast rigger. A hard job, but the money was good and, for the first time ever, my bank balance teetered into the black. Alas, the six months contract came to an end and it was back to the old routine.

Just as I had about given up, I spotted an advert in a truck magazine. Within days I was kitted out in smart new clothes, supplied by FOCA, my new employer, and on a Qantas flight to Melbourne for the first Formula One Grand Prix of the 1997 season. Suddenly I was part of a team, rubbing shoulders with all the drivers and their mechanics and meeting all the gorgeous girls who follow the racing. On alternate races I can be seen walking about the starting grid with my communications pole, shadowing my cameraman and enjoying all the excitement of the richest motor sport on earth. At Monaco I was sprayed in champagne by Eddie Irvine as he celebrated his third podium in succession for Ferrari (oh poor, poor me!) and in Argentina I even managed to get some autographs.

In a few days I'm off to Canada and then to Paris and even to a fixture in England. So, would I swap all this excitement to sit at the back of an orchestra blowing into a length of twisted tubing and looking over the same balding heads night after night?

You bet I would. I'm a musician.

# Poco Agitato

Composer **BRIAN REAKS** (1946) is at present working on a flute piece, a choral song and a violin solo. His piano piece, *Mayflies at Swanland Mere*, was premièred at the Franz Liszt Academy in Budapest by pianist Claudia Kadas, and his choral song to welcome the Millennium is being rehearsed by a choir in East Riding.

The place was Moscow and the year 1970, a time when Leonid Brezhnev exerted sinister power over the vast Soviet Union. Despite warnings of inhospitality, several English musicians decided to attend the Ninth Conference of the International Society for Music Education. On arriving at our hotel this animosity was soon in evidence, but most of us took it in good humour and, suspecting our rooms were bugged, purposefully gave the authorities some extremely puzzling information. Of course there were enjoyable occasions, particularly buffet lunch at the Kremlin with the lady Soviet Minister of Culture.

To me, however, the most amusing episode occurred when Barbara Kirkby-Mason (1929) and I decided to dispense with official transport and return to our hotel by tram - quite a few miles from the centre of Moscow. Barbara, incidentally, called our hotel by the musical term *ostinato*, not unlike its real name and certainly appropriate! All journeys by tram cost only five kopeks, with serve-yourself tickets.

Soon after taking seats at the front of the tram we heard a loud male voice behind us and quickly realised that this passenger was intoxicated. Although my Russian had severe limitations, it was obvious he was far from satisfied with the Soviet regime. A gentleman in a smart suit - probably a 'Party' member - tried unsuccessfully to curb the abuse. By now the inebriate began wandering down the tram pointing at other passengers' belongings, the gist of his comments referring to the inequality of communism. As I carried both a camera and a ciné camera, his remarks were awaited with interest. Before long I was aware of an alcoholic presence and immediately his voice soared in a dramatic crescendo. When he paused for breath, I just said (in Russian) 'I am English' and smiled. He seemed quite stunned and started to retreat as pasengers roared with laughter. Next time I glanced back at him he had left the tram.

On leaving Moscow our relationship with the hotel staff improved considerably. We offered them our surplus soap, a scarce commodity in Russia then. It gave a new dimension to the English expression 'soft-soaping'.

## Filming 'The Avengers' in York Gate

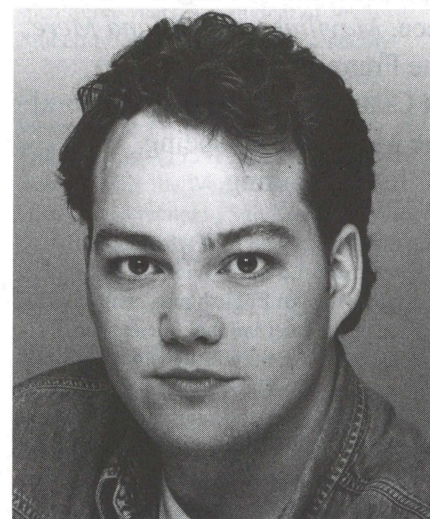


York Gate has acted as a backdrop for the new film which stars, amongst others, Sean Connery and Uma Thurmann



# Congratulations

## CURRENT & RECENT GRADUATE SUCCESSES



Christopher Maltman

Baritone **Christopher Maltman** (1995) won the Lieder Prize in the Cardiff International Singer of the World Competition held in St David's Hall, Cardiff on 21st June 1997. He was one of five finalists from an original field of 476 competitors.

**David Farmer** (classical accordion) is the winner of the 1997 Eric Falk Trust Award, comprising a cash prize and a lunchtime concert in Bishopsgate. David has also been invited to compete in the 'Coupe Mondiale' to be held in Switzerland in September. Winner of the 1997 Keyboard Section of the Royal Over-Seas League Music Competition (and runner-up in the 1996 Keyboard Section, he was also a semi-finalist in this year's BBC Radio 2 'Young Musician of the Year' Competition).

Pianist **Haruko Seki** (1992) was awarded First Prize in the St Charles Art and Music Festival International Piano Competition held in Illinois, USA in July.

Cellist **Seeli Toivio** was the winner of the 1997 BBC Radio 2 'Young Musician of the Year' Competition. Pianist **Viv McLean**, who won the Keyboard Final of last year's

Royal Over-Seas League Music Competition, was one of the two remaining finalists.

Soprano **Mary Nelson** and **Peter and Zoltan Katona** (guitar duo) were successful in the finals of the 1997 Young Concert Artists Trust auditions held at the Wigmore Hall on 9th June. Soprano **Nicola Howard** (1992) who won the vocal section of this year's Royal Over-Seas League Music Competition, **Viv McLean** (piano), **Rachel Fisher** (mezzo-soprano, 1994) and members of the **Marais Ensemble** (**Lorna McGhee** flute, **Francis Markus** horn, **Sarah Burnett** bassoon, **Ruth Scott** oboe) also took part in the final.

**Phuong Nguyen** (accordion) won the United Kingdom Virtuoso Solo Competition for accordionists held in Scarborough in May. Congratulations also to **Ian Watson** who took second place. Phuong will represent the United Kingdom at the Coupe Mondiale to be held in Sweden in October 1998.

Composer **Richard Dubugnon** (1997) was awarded Second Prize in the Orchestre de Chambre de Lausanne Young Composers' Competition in Switzerland with his orchestral piece *Horrificques*, which was performed in two concerts in Lausanne conducted by Jesus Lopez-Cobos.

Flautist **Nili Newman** (1994) received an Honorable Mention in the Concert Artists Guild International Competition in New York, held in February. The competition was open this year to wind, brass and piano soloists, as well as any chamber ensemble.

Pianist **Freddy Kempf** won joint first prize in the Capital Radio Anna Instone Memorial Award, held in July.

Pianist **Graham Caskie** (1991) was a finalist in the Concourse International de Piano d'Epinal on 23rd March.



Young Concert Artist Trust Winners, guitar duo Peter and Zoltan Katona, pictured with Odair Assad during the recent International Guitar Duo Festival. Photo: Rita Castle

**Victoria Brawn** (1995) won the Isle of Wight International Oboe Competition.

**Rumon Gamba** (1996) has been appointed musical director and principal conductor of the Ipswich Orchestral Society, commencing in September.

**Juliette Bansor** (flute) recently won the Shell-LSO Wind Prize. Juliette was a student of the Junior Academy until July 1996.

**Martin Stacey** (organ) has auditioned successfully for the BBC Radio 3 'Young Artists' Forum'. This is the first time an organist has been included in this showcase series. Other Academy recital winners in this excellent series, which offers a broadcast recital from the National Portrait Gallery on Radio 3, are **Simon Crawford Phillips** piano, **Freddy Kempf** piano, **Ashley Wass** piano, **Trio Tagarela** (**Katriina Koski**, **Louise Tombleson**, **Lisette da Silva**, recorders), **Matthew Trusler** violin, **Tien Yang** harpsichord, **Elaine Cocks** clarinet & **Rebecca Woolcock** piano and **Kate Gould** cello & **Viv McLean** piano.

Violinist **Marianne Thorsen** (1993) has been nominated by the Norwegian Concert Institute for the title of 'Young Soloist of the Year' 1998. Marianne is also a member of the Leopold String Trio, currently Leverhulme Chamber Music Fellows.

**Colm Carey** (1995) who has been studying with Lionel Rogg in Geneva as the winner of the 1996 Isserlis Award, has been awarded the Prix de Virtuosité with distinction from the Conservatoire de Genève.



# News of former professors



Jean Anderson

**Jean Anderson** writes: 'Thailand, Australia and New Zealand! That must be good news for the start of the year, even if only to escape the winter and arrive back in the spring. I flew out with my daughter to Bangkok very early in February to give piano recitals and masterclasses but, on arrival, we were immediately flown north to Chiang Mei, the arts and crafts centre of Thailand, a really elevating experience. Here it was wonderfully easy to succumb to the temptations which bombarded me in the shape of the beautiful work done in the silk, ceramic and jewellery factories. Elevation of a different kind, however, was awaiting me when, with my daughter, we visited an elephant training school and watched these wonderful, gentle, intelligent animals at work. Rides were offered and we couldn't wait to be hoisted up on the back of a huge elephant and ride into the lush forest and on, up the river, in the water. I LOVE elephants! Perhaps more peaceful and very beautiful was the view from the river as we went up it on a raft. Back in Bangkok, the recital, masterclass and teaching brought me again into contact with the enthusiasm and courtesy of the Thai musicians and friends. 'The Thai Experience' ended in Ryong, where we relaxed on a golden beach in 33 degrees of heat. The food cannot go without comment - superb!

I next flew on alone, via Singapore, to Adelaide, to spend four idyllic days with Beryl and Clem Leske (**Beryl Kimber**, 1950), in 40 degrees of heat wave, so into the sea we went, yet again, with another perfect beach to laze on. Beryl and Clem are both renowned musicians and are very busy teaching and adjudicating throughout Australia. The standard of their pupils' performance is extraordinarily high. It was a great pleasure to meet the members of the distinguished Australian Quartet in their home. Memories also linger of the flavour and size of the peaches, amongst other delectable fruits, at least twice the size of any seen here.

Next, the jewel in the crown, New Zealand, my home country. For seven weeks I

travelled extensively, giving recitals and masterclasses to music clubs and in universities. Besides all this, there were joyous reunions with family and friends, one of the latter being **Percy Smallfield** (1946), who is a much respected and successful teacher in Auckland. Add to this, beautiful summer weather, sea and pool bathing, a wonderful walk deep into the virgin bush which was full of native bird-song, concerts, ballet and a reunion of my old school I attended in New Zealand, where I met 'girls' I had once sat next to in kindergarten, far too many years ago to divulge. I am still marvelling at the impact of that part of my tour, and have been invited back, in two years' time for more music-making. I just can't wait!

**Noel Cox** (1939) conducted Brahms's *Requiem* for the Essex Music Association in Thaxted Church on 3rd May. Noel is president of the Association, which has been giving choral concerts since 1906. This was a real Academy reunion - the Essex Symphony Orchestra was led by Keith Gurry and the soloists were soprano **Caroline Leeks** (1985), mezzo-soprano **Annemarie Sand** and baritone **Nigel Cliffe**. Conductors of two of the six choirs concerned (the combined choral societies of Billericay, Brentwood, Dovercourt, Havering, Ingatestone, Upminster) concerned are also ex-RAM.

**Arthur Wills**, who was a professor at the Academy from 1964-92, will premiere his latest organ work at St Michael's Church, Cornhill on 22nd September. It is intended as 'A Young Person's Guide to the Organ'. Inspired by the Britten piece, it is a set of variations on a theme by Henry Purcell (the minuet from the First Harpsichord Suite). Last year he undertook a coast-to-coast recital tour of Canada - two months of concerts, masterclasses and conducting engagements. Now he is planning a similar trip to the USA next Spring, covering Hawaii to Delaware. (E-mail artwill@argonet.co.uk)

**Joan Last**, who taught piano at the Academy for many years, will be 90 next January. She no longer teaches so has more time to play and gives modest recital items at local clubs. Her latest hobby is writing poetry, and a poem entitled *The Mighty Oak* has reached the final of an International competition. Her set entitled *Noah's Scrapbook* (animal nonsense rhymes in the style of Edward Lear) will be published by Avon Books in early summer. She has always enjoyed and had some skill in games and sport, especially croquet. Joan Last's books on piano teaching have been translated into several languages and there are also 100 educational albums which sell in many countries. On the right is one of her poems.



**Ronald Waller** was a student at the RAM from 1940-4; principal bassoon, London Symphony Orchestra, from 1948-55; the Sinfonia of London, 1955-66; and sub-principal bassoon, the Philharmonia Orchestra, 1965-88. He was a professor at the Academy from 1961-83, and from 1970, the Royal Military School of Music, Kneller Hall. He is pictured (standing), with the late Charles Cracknell and Wilhelm Heckel (Heckel Bassoons) and Frau Heckel, in Biebrich am Rhine, Germany, c.1950.

*We thank you, Lord, for Music  
Which enchants the 'Listening ear',  
Sonatas and Symphonic works  
Who's themes we hold so dear.  
West Sussex folk have little need  
to travel very far.  
There's Chichester Cathedral, with Organ  
and with Choir.  
Great Choral works, with soloists, from  
Baritone to Boy  
Fine Orchestras and String Quartet  
Great Music to enjoy.  
There's Worthing Phil; and Brighton Dome  
And Arundel, not far from home  
Who's Festival, two perfect weeks  
And, through it's art, the old Town speaks.  
The outdoor Theatre starts the show  
As fireworks set the sky a glow.  
There's Shakespeare, seats from rugs to  
stalls.  
The backdrop, floodlit Castle walls.  
The grandeur of the Baron's Hall  
With famous artists to enthral.  
The tiny Theatre, Church, Hotel,  
The River has a show as well.*

*And don't forget the little Clubs  
Who meet in Schoolrooms, Churches, Pubs.  
The Village Choirs, who love to make  
their Music, just for Music's sake.  
The Barbershops, in harmony,  
With movements staged, for all to see.*

*This world may be a little odd  
But let us all give thanks to God  
That Music stays alive and well  
And weaves, for us, a 'Magic Spell'.*



# Professors' News

Head of Musical Theatre **Mary Hammond** (1963) writes: 'In July I organised a day entitled *Singing Theatre* for the International Conference of Voice Teachers at the Queen Elizabeth II Conference Centre, for 500 teachers of singing from all parts of the world. Course teachers **Karen Rabinowitz** and **Anne Marie Speed** also gave presentations. In August I spoke in Cambridge at the conference of Opera and Music Theatre, and gave a presentation at the Pan European Voice Conference in Regensburg, Germany'.

Professor of violin **Diana Cummings** (1961) and her colleagues of the English String Quartet will play in 20 concerts at the London Festival of Chamber Music (the third such event), to take place between 23rd September and 18th October. The Festival was founded in 1995 by its director, **Luciano Iorio** (1967), with the objective of taking great music and some of London's finest musicians to where people live. There will be 20 concerts in five venues around London; Dulwich, Ealing, Enfield, West Hampstead and Wimbledon. The music performed is drawn from the finest and most loved chamber music with the opportunity of discovering some attractive rarities. The artists in residence are the English String Quartet (**Diana Cummings** and **Keith Lewis** (1972), violins, **Luciano Iorio**, viola, **Gerard Le Feuvre** (1984, cello), and they will be joined by, amongst others, the pianist **Martin Jones** (1965) cellist **Douglas Cummings** (1965), flautist **Ileana Ruhemann** and harpist **Gillian Tingay** with Academy professors **Angela Malsbury** clarinet and **Ian Jewel** viola. For further information kindly telephone 0171 435 5408.

Those who were present at Elton John's visit to the Academy in April this year will have realised by Elton's comments that **Skaila Kanga** (1966) and her harps lead a double life - one foot firmly in the classical, solo and chamber music field, and the other in the pop and commercial world of films, television and records. During 1996 and early 1997 Skaila's film credits included *Stealing Beauty*, *Hollow Reed*, *First Kid*, *Beaumarchais*, *Toad of Toad Hall*, *The Crucible*, *Aladdin 3*, *Phantom*, *Firelight*, *Harriet the Spy*, *The Leading Man*, *Chest*, *Shadow Conspiracy*, *Victory*, *Robinson Crusoe*, *Ghost and the Darkness*, *Driftwood*, *The Harpist*, *Romeo and Juliet*, *Beavis and Butthead in America*, *Fierce Creatures*, *Babes in Toyland*, *Lawn Dogs*, *Shakespeare's Sister* etc. She has played on recent CD tracks for *Caught in the Act*, *Chris Rea*, *Paul Young*, *Kiri te Kanawa*,



Skaila Kanga (centre) with flautist and former Junior Academy pupil Philippa Davies and violinist Philip Dukes

Barbara Hendricks, Manic Street Preachers, Boyzone, Paul McCartney, Blur, Robson and Jerome, John Williams (both the composer and the virtuoso guitarist), Michael Ball, Monserrat Caballé, José Carreras and others. Her solo and chamber performances have been with the Nash Ensemble, the Feinstein Ensemble, London Mozart Players, Academy of St Martin-in-the-Fields, the Philharmonic Orchestra and the Royal Philharmonic Orchestra in major UK venues and festivals and as far afield as Spain and Venezuela.

In her capacity as harpist of the Nash Ensemble (since 1977), Skaila has given performances of many new works, and future engagements for 1997 include Philip Glass's *Heroes* (world premiere) at the Royal Festival Hall on 15th May with the ASM, *Chichester Psalms* with the Bach Choir and Sir David Willcocks at the Royal Festival Hall, a CD of William Lloyd Webber's music for Chandos Records with Julian Lloyd Webber, including the first recording of *Nocturne* for cello and harp; the world premiere of James MacMillan's *Raising Sparks* at the Queen Elizabeth Hall on 5th October and a three-week tour of Australia and New Zealand in November. The Nash Ensemble's Wigmore Hall British series starts in November through March 1998.

Professor of singing **Noelle Barker** was invited to appear as the 'expert' for Round 4 of the Cardiff Singer of the World Competition and had the pleasure of commenting on Lieder winner Christopher Maltman's performance for BBC TV. Noelle taught at the Ravinia Festival Summer School in Chicago in August, and at Jackdaws in Somerset at the end of the month. In May 1998 she will be giving a week's course on British and American Song in Paris for the Centre d'art Polyphonique.

**David Lowe** (Vocal Faculty) spent April-July as acting director of the Choir of St

John's College, Cambridge, a first for a former choral scholar of arch rivals King's College. Fitting his duties in with teaching at the RAM, conducting the Oxford Bach Choir, training the CBSO Chorus and his own singing has left precious time for sleep.

A busy summer for **John Wallace** (1972). The International Brass Seminar, directed by John and Ed Carroll, took place at Lake Placid, New Jersey, in June. This was followed by tours of Italy, Spain and France with the Wallace Collection and a performance at the BBC Proms of Mark-Anthony Turnage's Double Trumpet Concerto with Hakan Hardenberger, with the BBC Symphony Orchestra conducted by Oliver Knussen, and tours of Japan and South Africa in September.



John Wallace, Artistic Director of the Brass Faculty, wishes Paul Patterson, Manson Professor of Composition, a very happy 50th birthday. EMI have recently released a CD of Paul's *Concerto for Orchestra*, *Europhony* and *Missa Brevis*, with the London Philharmonic Choir and Orchestra conducted by Owain Arwel Hughes  
Photo: Rita Castle



Maurice Hasson with Ruggiero Ricci  
Photo: Rita Castle

Professor of violin **Maurice Hasson** gave concerts and masterclasses over the summer at the Pablo Casals Festival in Prades, Spain, and toured South America and France. His programme for 1997-8 will include concerts and masterclasses in Turkey and a performance of Paul Patterson's *Concerto for Violin and Strings*; the first performance in France of the same work with the Toulouse Chamber Orchestra at the Theatre du Capitole de Toulouse; a virtuoso recital at the Academy and at the Theatre de Champs Elysées, Paris; a Beethoven Sonata with pianist Christian Ivaldi; a concerto performance in Colombia and a recital at the Wigmore Hall with pianist Boris Berezovsky.

Head of organ, **David Titterington**'s recent recital and teaching engagements have included two trips to the Mediterranean, including a recital tour of the Balearic Islands and two recitals in Malta, plus performances in Hungary and Germany. In July David gave a recital on the famous outdoor Spreckels organ in Belboa Park, San Diego, and then travelled to New Zealand for recitals in Auckland, Hamilton, Wellington and at the Christchurch Arts Festival.



Pianist Barry Douglas is pictured with Maria Curcio (centre) and Head of Keyboard Studies, Christopher Elton following Barry Douglas's masterclass at the Academy on 12th May  
Photo: Rita Castle



## Saving the trees that make music

Exotic and expensive timbers such as ebonies and rosewoods have been sought after for centuries for the manufacture of musical instruments. Their unique qualities have kept them in constant demand by discerning musicians and manufacturers. Now, due to over-exploitation, the future of these beautiful woods with their magnificent tones is under threat.

It would be hard to imagine a world without the melody of a clarinet, the harmonies of a string quartet or the pulsing beat of a bass guitar, but this prospect could become a harsh reality if the extraction of certain timber species is not brought under control through the progressive introduction of sustainable forestry management systems. Already Brazilian rosewood, a species highly valued for the manufacture of stringed instruments, is banned from international trade. Without prompt action other species may face the same fate or even extinction.

In December 1993 Fauna & Flora International (FFI) launched SoundWood, a programme designed to address this conservation priority. It aims to work with all those involved in music to secure the future of these highly revered timbers and ensure sustainable use and trade. With continuing support, conservation can ensure the survival of the woods so that instruments can be made of timber from sustainable sources. As the market for sustainable timber develops and increasing amounts become available from reliable sources, the risk of extinction will begin to subside. The process is in place; with continuing support and collaboration from the music industry, musicians and music lovers everywhere the future of the trees and instruments they make is a little brighter.

SoundWood needs the help of music lovers world-wide to perpetuate this process. Can you help by organising a concert or musical recital, a music-related event, supporting overseas conservation field programmes and research, becoming a SoundWood member (which entitles you to the SoundWood Newsletter) or making a donation. The programme is funded by member subscription, sponsors, and donations. For further information please contact Hazel Sharman, SoundWood, FFI, Great Eastern House, Tenison Road, Cambridge CB1 2DT. Tel 01223 571000 Email info@ffint.org



## TEACHING

# Brass Teaching

Dr CARRIE PAECHTER, Lecturer in Education at the Open University, and PIP EASTOP, Professor of Horn, write about the philosophy and structure behind the Brass Faculty's 'Art of Teaching' course.



Carrie Paechter and John Wallace

**THE ART OF BRASS TEACHING** course at the Academy is designed to incorporate and integrate issues of brass playing with those of teaching and learning. When John Wallace first became artistic director of brass at the RAM, he was keen to develop the course into an important part of the students' musical and intellectual development and worked with us to establish it in the form it is today. The course is unusual in that it is jointly organised and taught by a professional musician and an educationalist. Pip Eastop is professor of French horn at the RAM, while Carrie Paechter lectures in education at the Open University. The programme is designed to build on this joint expertise to develop instrumental teachers who have a sound understanding of the theory and practice of their instrument, combined with a basic grounding in educational theory.

The principle underlying the course is very simple: it is that understanding and reflection, both of one's own playing and on the teaching of others, is the key to good teaching. The course is therefore organised to develop students into 'reflective practitioners' (Schon, 1983), first as players and then as instrumental teachers. Given the limited time available, we aim to equip students to follow up the work carried out in the course into their future careers as dynamic and thoughtful players and teachers.

The course has three basic elements: seminars on instrumental technique, breathing and basic anatomy and physiology as applied to brass playing, and the application of these to teaching the instrument; seminars on the theory and practice of teaching and the psychology of learning;

teaching practice, working one-to-one with young instrumental pupils.

These three elements are interwoven throughout the course, but the emphasis moves from the first to the third over time. In the early seminars, Pip leads extended group discussions about a variety of aspects of playing, such as breathing, practising, tonguing and embouchure. These discussions enable the students to think critically about some of the taken-for-granted aspects of their own playing technique and to consider how they might enable pupils to develop sound approaches to the instrument. During these seminars, some of the 'sacred cows' of brass playing are aired and examined, and students are encouraged to be aware of alternative possibilities both for their own playing and for their teaching. There is also a lecture specifically focused on the anatomy and physiology of brass playing, to enable students to have a clearer picture of the physical aspects of instrumental technique. Students have found these sessions very supportive of their own musical and technical development.

The work specifically focused on the more academic aspects of teaching and learning starts in the middle of the autumn term with a seminar from Carrie Paechter covering some basic issues in learning theory and the psychology of learning. There is particular emphasis in this session on the relationship between teacher and the pupil and the ways in which it can foster or inhibit the latter's learning. Students are asked to think about their own experiences of learning their instrument and about how these contributed to or detracted from their musical development. Research evidence about some of the important factors in the development of

musical expertise is also presented.

Students then begin to prepare for the first assessed element of the course: a 2000-word essay on issues in teaching and learning as applied to instrumental teaching. A choice of topics is given for which reading material is provided; for each essay topic, Carrie holds a seminar in which the ideas about which students have read are critically discussed. This can be challenging for the students, both because it calls into question some of their assumptions about musicality and instrumental learning, and also because they are having to come to grips with what can be intellectually difficult material. They are also given advice and support about essay writing.

The teaching practice element of the course takes place in the spring term. Students are given the opportunity to try out their emerging teaching skills with young instrumental pupils in a school setting. While this opportunity is limited, students are able to do about five hours of teaching practice in total - it does give them some insight into what it feels like to take responsibility for fostering someone else's playing and musical development. Students have found this part of the course particularly exciting, and some have left us enthused by the experience. During this period we also run follow-up support seminars in which students are able to raise issues arising from their teaching and to share their experiences. The teaching practice comprises the second assessed element of the course; this assessment is carried out jointly by Carrie and by instrumental staff in the school.

Teaching the Art of Brass Teaching course in this way has been an exciting and evolving experience for us. We try to carry the reflective aspect of the course into our own practice and make changes every year in the light of discussion between ourselves and feedback from students. At present, judging from the students' responses, it seems to be one of the most popular courses at the Academy, offering a combination of intellectual stimulation, support for students' own technical development, a forum for discussion and comparison of technique, and practical help and advice for students' future work as teachers of their instruments. We hope that our students are able to carry their and our enthusiasm into whatever teaching they eventually do, whether in schools, privately, or even, one day, at the RAM itself.

Schon DA (1983)  
*The Reflective Practitioner*, Basic Books.

With grateful thanks to the staff and students of Trinity School, Croydon, for their help over the past two years

## An anthology of British viola players

Compiled and edited by JOHN WHITE with a foreword by Lord Menuhin



Sir John Barbirolli (left) with Lionel Tertis (right) and Audrey Napier Smith in the background  
Photo: Barbirolli Collection RAM

The seeds of this book were planted many years ago. John White was born into a coalmining family in the village of Royston, a few miles from Barnsley in the West Riding of Yorkshire. His great-grandfather was killed in a mining accident in 1891, and both his grandfathers and his father died from coal-related illnesses. John's first teacher was his father, a good amateur violinist who started playing the violin at the age of eighteen and used to walk five-and-a-half miles each way for his lessons; eventually leading a Palm Court trio at the local Working Men's Club for over 40 years. He was able to play pieces like the Mendelssohn Violin Concerto and Wieniawski's *Scherzo-Tarantelle*.

John's boyhood ambition was to play football for Barnsley FC in the winter (how appropriate that Barnsley, for the first time in their 110-year history, should be promoted to the Premier Division in the same year as the publication of this book) and to play for Yorkshire County Cricket Club in the summer. John is an authority on the history of the cricket club, and a few years ago hosted a Yorkshire Cricket Day, when the principal guest was the Yorkshire and England bowler Darren Gough.

Like many boys of his generation, John collected information about his sporting heroes and pasted it in scrapbooks. Eventually he began to play the violin and started listening to records and concerts on the radio. A further scrapbook was started, this time for musicians. He had different pages for pianists, singers, violinists and even viola players, some of whom are included in his anthology.

The two major figures in the viola world -

Lionel Tertis and William Primrose - were born in the UK, and a host of others have made a major contribution to the history of the instrument.

The anthology seeks to mark something of the variety and richness of this legacy. It contains a cross-section of viola players ranging from Henry Hill, who gave the first London performance of *Harold in Italy* in 1848, to some talented young players of the present. Over sixty viola players associated with the Royal Academy of Music are featured, many who were taught or influenced by Lionel Tertis. In 1901, Tertis was appointed professor of viola at the RAM and within a short space of time had produced a number of fine young viola players, including two who were to become better known as composers - Rebecca Clarke and Eric Coates. In the 1920s, Tertis accepted an invitation to return to the Academy as professor of viola and director of chamber music. During this period he influenced a new generation of players whose own influence is still being felt; they included Philip Burton, Max Gilbert, Gwynne Edwards, the late Watson Forbes and Winifred Copperwheat.

The book includes a number of articles about late nineteenth-century violists who preceded Tertis such as Simon Speelman, for many years principal viola in the Hallé Orchestra, Alfred Gibson, whose portrait hangs in the Duke's Hall, and Alfred Hobday, who was already established as a viola soloist in the 1890s and who, in 1904, became principal viola in the newly formed London Symphony Orchestra and nearly 30 years later made records as second viola with the Pro Arte and Budapest String Quartets. Cecil Aronowitz, Alfred De

Reyghère, Csaba Erdélyi, Rusen Gunes, Emil Kreuz and Peter Schidlof were all born abroad but made their careers in this country, whereas Edgar Glyde, John Spink and Walter Swanson trained at the Academy and had distinguished careers in Canada/USA and South Africa.

There are interesting chapters on the viola music of Frank Bridge, Edgar Bainton, Gordon Jacob, Kenneth Harding, Elizabeth Maconchy, William Walton, York Bowen, Benjamin J Dale and Vaughan Williams (the last three were all amateur viola players), and the anthology contains a wealth of interesting photographs and musical illustrations. It is a must for all viola players and those interested in the history of the British musical scene in the last 150 years.'

**An anthology of  
British  
viola players**  
Compiled and edited  
by **JOHN WHITE**



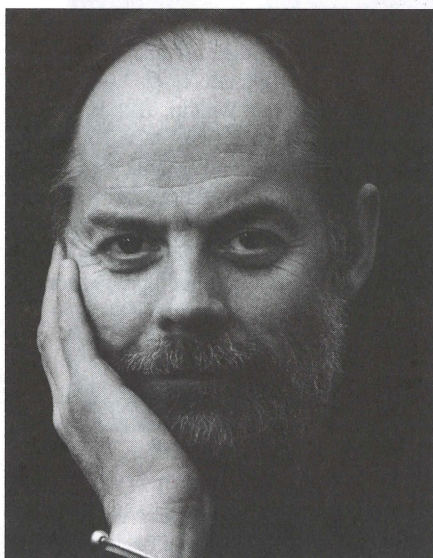
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*Professor of viola and former head of instrumental studies John White has taught at the RAM for a quarter of a century. He won a scholarship to the Academy where he studied with Watson Forbes. He was a founder member of the Alberni String Quartet and a member of the Stadler Trio (clarinet, viola and piano) and the London Philharmonic Orchestra. Many composers have written works for him. He has been associated with the European Union Youth Orchestra since 1984 and in 1991 tutored the violas of the Gustav Mahler Youth Orchestra in Vienna. He serves on the juries of many international viola competitions and has given masterclasses in many countries.*



# LUBBOCK'S GREAT ACHIEVEMENT

Congratulations to conductor John Lubbock and the Orchestra of St John's, Smith Square, which celebrates its 30th Anniversary.



**CONDUCTOR JOHN LUBBOCK** (1969) started the orchestra whilst still a student at the Academy. He went on to study conducting with Sergio Celibidache and also sang with the London Symphony Chorus, the John Alldis Choir and was a member of the Swingle Singers. John has been guest conductor with many British orchestras including the CBSO, London Philharmonic, BBC Scottish Symphony, Bournemouth Symphony, London Mozart Players, the Northern Sinfonia and the Hallé. He has also conducted in Ireland, Germany, Spain, the Netherlands and Canada. In addition to the Orchestra of St John's, Smith Square, he works regularly with the Ulster Orchestra and is principal conductor of the Belfast Philharmonic Society.

The orchestra is now resident in London and Oxford, performs throughout the UK and has a regular presence in Europe, touring in 1996-7 to Bulgaria, Germany, Romania, Switzerland and Columbia. Visits to Italy, the Balkans and the Netherlands are scheduled for 1997/8. It regularly commissions and performs new music, and Stephen Montague and Dominic Muldowney are the associate composers in 1996/7 both of them taking part in the orchestra's award-winning education & community outreach programme, which is a major part of its activities. Last season the programme involved 40 musicians from the orchestra working with people from schools, residential homes, community groups and hospitals throughout the country. Major projects this year include the world

première of the first ever opera to be performed in the Tate Gallery - the opera was written, composed, designed and managed by teenagers drawn from ten London secondary schools in collaboration with the orchestra, the Royal National Theatre and the Tate Gallery. The orchestra has also released three CD recordings this season on the ASV label.

John, who is also well-known for his work with young people, was director of the IAPS Orchestra started by Benjamin Britten for children from preparatory schools of the British Isles, and has also been director of the National Youth Orchestra of Canada. He has also worked with the orchestras of the RAM, Guildhall and Oxford University.

Many alumni, including bassoonists **Brian Sewell & Stephen Maw**, French horn players **Edward (Ted) Chance & Anthony Gladstone**, double bass player **Lynda Houghton** and trumpeter **Paul Archibald** continue to play with the orchestra.

## Life with the Rehearsal Orchestra

**GILLIAN HALSE NOEL** (1951) writes about her book *Keeping Out of the Rain*. This is an account of forty years of the Rehearsal Orchestra - how it began as a light-hearted facility for visitors to the Edinburgh Festival, and its growth into the respected, forward-looking institution it is today.

'Why is the book called *Keeping Out of the Rain*? is the first reaction to my book. The short answer is 'read it and see', but, in fact, it came from a conversation between Harry Legge, founder of the organisation, and Sir Thomas Beecham, way back in 1957 when we asked Beecham to be the Patron. His characteristic reply was 'But it always rains in Edinburgh'. However, he agreed, and became the first of the line of distinguished conductors who have been Patron or President of The RO; Beecham was followed by Kempe and Groves, and presently Andrew Davis. Another great

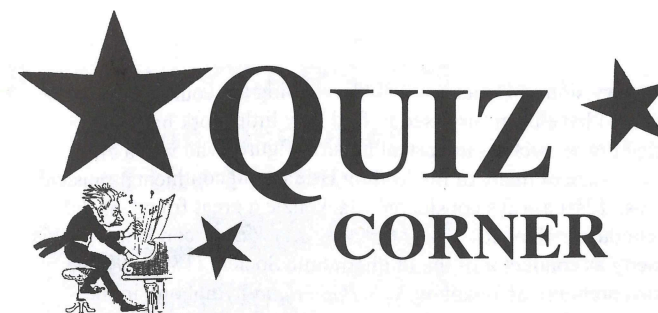
conductor is Sir Simon Rattle, who actually played in the RO as a boy and has written the Foreword. The book contains anecdotes and unique photographs and paintings of these conductors and many of the eminent musicians connected with the organisation.

I met Harry Legge (a product of the other place) at the Hendon Symphony Orchestra which he conducted, whilst I was still at the Academy. His professionalism and the relaxed way in which he demolishes musical problems has had a great influence on my approach to teaching, especially when I created my own orchestra of under-11-year-olds. When Harry told me of his idea of a rehearsal orchestra at the Edinburgh Festival, my immediate response was 'Can I be the secretary?'. Little did I realise that, 40 years on, I would still be so involved.

My life has been a heady mixture of teaching and the Rehearsal Orchestra, culminating, it feels at the moment, anyway, in the writing of this book. My specialism, if I've had one, has been teaching small children, and the teaching I received at the Academy, though I didn't realise it at the time, equipped me for this work. My teachers were Felix Swinstead and Alison Dalrymple, the former famous for his imaginative compositions for young players, and the latter for her inspirational teaching of embryo cellists, later to become 'the greats' (Jacqueline du Pré, Julian Lloyd Webber ...). But probably the most valuable training I received was from Ernest Read, whose love of music and generous teaching must have brushed off onto even the most insensitive. One not only learnt an immense amount from him in the aural training classes and choir, but of course he created the Queenswood Summer School which I enjoyed and which stood me in good stead for the job I was to do later.

*Keeping Out of the Rain* has put me in touch with so many of the players from years ago who set the standards and made the organisation into what they wanted. It was players like Atarah Ben-Tovin, Geoffrey and June Emerson and Derek Oldfield, to name a few, who cried out for more and more music (works such as *Symphonie Fantastique* were played in the first year - pretty unusual for that era) and who insisted on the reunions which then became our series of weekend courses. Harry and I created the framework, but the RO has grown of its own volition.

*Keeping Out of the Rain* by Gillian Halse Noel is available from Emerson Edition Ltd. Tel 01439 788324/Fax 01439 788715. Cheque or Switch, or from book/music shops ISBN 0-9506209-4-7 at £12.50.



**MICHAEL CLARKE** (1964) has kindly contributed the following Quiz. He writes:

*'To compile a quiz to test the musical knowledge of the alumni of such a hallowed institution as the Royal Academy of Music requires a certain amount of ingenuity. It goes without saying that anyone who receives the Newsletter will possess above-average musical intelligence, and therefore the questions have to stretch the minds of a particularly erudite group of readers. At the same time, one does not wish to make things too difficult, as part of the fun of doing any quiz is its entertainment value. Accordingly I have chosen questions of varying difficulty - most people will know the answers to most of the questions, others will probably require a confirmatory glance at a musical reference book, and one or two solutions may well require a little extended research. Well, that is my wish. Have fun!'*

1. The Royal Academy of Music was founded in 1822, but there was an earlier establishment of the same name, founded 'to promote Italian Opera in London', in 1718/19. The Academy collapsed, bankrupt, in 1728. A famous composer was a director of the establishment. Who was he?
2. Which American composer founded a multi-million dollar insurance company in New York in 1909?
3. Which was the first opera to be staged in Australia?
4. Who wrote a symphony which has the nickname *The Absent-minded Man*?
5. In July 1880, which namesake of a rather well-known English playwright was appointed conductor of RAM students' concerts?
6. Who was the librettist of Wagner's opera *Parsifal*?
7. By what name is the opera *Jeji Pastorkyna* better known?
8. What musical activity was banned by The Council of Laodicea in AD367?
9. Ludwig von Köchel classified the works of Mozart. What was his profession?
10. Who commenced a major work in 1822, but failed to complete it?
11. What is unusual about Ravel's Piano Concerto in D major?
12. What opera was the first to be composed expressly for television?
13. What have a Graphophone, Pathephone and Victrola in common?
14. A Eunuch flute is also known as an Onion flute or Mirliton. What do we usually call it?
15. In 1822, which composer finished his final piano sonata, declaring that he found the pianoforte to be an 'unsatisfactory instrument'?
16. A 'Venetian swell' sounds as if it is an Italian dandy, but it's not. What is it?
17. What is odd about the composer P. L. Hillemacher?
18. Who, or what, is Vesalii Icones?
19. John Wainwright wrote the music to the well-known hymn *Christians Awake*. It is now known by the name *Yorkshire*. By what name was it originally known?
20. Luigi Denza, an erstwhile professor of singing at the RAM, composed a well known song which is often mistakenly thought to be a Neapolitan folk song - even Richard Strauss was fooled, and included it in his early work *Aus Italien*. What is the song called?
21. Why did Puccini not attend the premiere of his opera *Turandot*?
22. What have the following symphonies in common? - Mahler's 4th, Liszt's *Dante* and Vaughan Williams' *Sea Symphony*?

23. What is 'Znamenny'?
24. On 26th April 1827, harp professor and first General Secretary of the RAM was sacked for 'Forgery, Bankruptcy and Bigamy'. Who was the busy fellow?

Please forward your answers to Janet Snowman at the RAM, who will pass them to Michael Clarke for correction. A £15 book token will be awarded to the first correct entry.

The best solution to **Harold Clark's TEN TEASERS** in the spring Newsletter was received from **Carey Humphreys** (1950), who has been awarded a £15 book token, for which we are most grateful to Harold for having provided.

Space has once again foiled the inclusion of a further quiz by Alexander Bryett (Musical Director, Opera Italiana). Watch this space in April 1998!

## 'Triumph of a grand duo'

The Stenzl Brothers are making their mark



Piano duo Hans-Peter and Volker Stenzl (1990) have a busy schedule playing recitals in important concert series and at major festivals, including the Schwetzingen Festspiele. This concert was broadcast on more than 15 international radio stations including the BBC and stations in Toronto, Moscow, Tokyo, Denmark and Italy. They make regular orchestral appearances, and in October 1996 gave the first performance of Rolf Hempel's Concerto for Two Pianos and Orchestra, which was written for them, with the Polish Chamber Philharmonic Orchestra. Their recent CD of Schubert's Sonata in C, D812 (Grand Duo) and Fantasy in F minor D940 (Ars Musici AM 1087-2) received a five-star accolade in the BBC *Music Magazine*. Their recording of Brahms's D major Serenade in the composer's own arrangement, which also includes Brahms's Variations on a Theme of Robert Schumann, six Hungarian Dances and the famous Waltz in A (Ars Musici AM 1130-2), was hailed by the *New York Times* as 'a revelation ... rich in nuance and power ... in the Stenzl's playing, even more vibrant than in available orchestral versions'.

**LATE NEWS! TAX PROBLEMS?** **Amanda Dean** (1992) now works in a tax consultancy, specialising in personal tax for musicians and other performers. She still sings and composes when time permits (her opera *Gilgamesh* was first performed in November 1995). Her Daughter, Billie Hylton is now 3. Amanda can be contacted at the Entertainment Group of Ernst & Young (tel 0171 931 3215, Fax 0171 401 2136)



# RAM - Remember Alexander Mackenzie

In this Anniversary year, **DUNCAN BARCLAY**, a doctoral student at Durham University, writes about Sir Alexander Mackenzie and his great contribution to the Academy

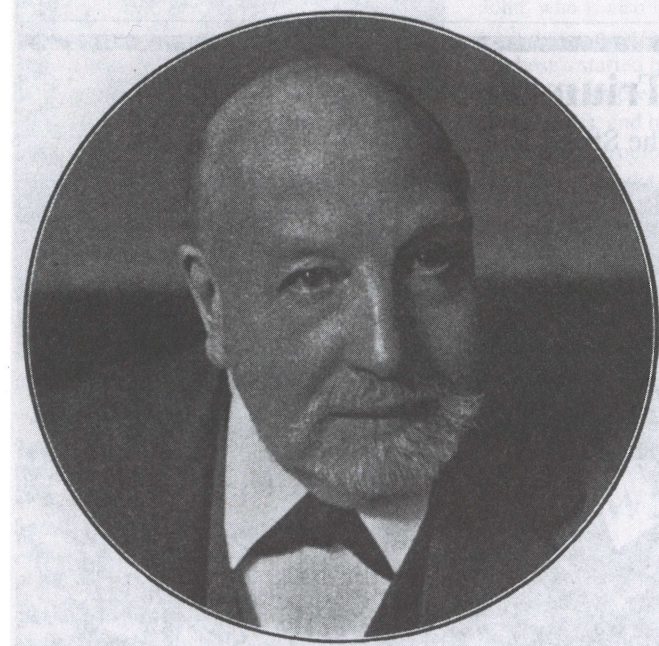


Photo by] [Alex. Corbett.  
ALEXANDER CAMPBELL MACKENZIE,  
Principal.

**MANY MUSICIANS** will no doubt know about some of the more publicised musical anniversaries which will be taking place this year, but perhaps only a few are aware of the sesquicentenary of the birth of Sir Alexander Campbell Mackenzie, the Scottish composer, conductor and educator. Whilst much of the history of British musical renaissance in the late nineteenth century has been recently re-evaluated, one tends to come across the figures of Parry, Stanford and Elgar more often than the name of Mackenzie. Nevertheless, Mackenzie was as important a figure in his time as were his colleagues at the Royal College of Music, holding the post of Principal of the RAM for over 36 years (1888-1924). His effect on the Academy was of inestimable benefit. He saved the institution from financial failure and raised its professional reputation to a level which it had not attained since its instigation. But, to many people, Mackenzie is now a footnote of music history and has little recognition as a musician in his own right.

I first became interested in Mackenzie as an undergraduate at Oxford and am currently in the third year of my PhD research at the University of Durham studying Mackenzie's life and music under

the supervision of Dr Jeremy Dibble. During the course of my research I have been surprised to find how little work had been carried out on such an important musical figure, who was a close acquaintance of many of the leading British and continental musical figures. Liszt always considered Mackenzie a great friend, as did the conductor Hans Richter. Moreover, Mackenzie conducted, in his capacity as conductor of the Philharmonic Society (1892-99), the British première of Tchaikovsky's *Pathétique* Symphony in the presence of the composer. In this country, Elgar was highly influenced in his youth by a visit of Mackenzie's to the Three Choirs Festival in Worcester, where Mackenzie's first cantata *The Bride* (1881) was premiered. Elgar is reported to have later reflected that 'here was a man equipped in every department of musical knowledge'. and that meeting with Mackenzie was 'the event of my musical life'. Many who have heard works by Mackenzie in recent years say that they hear much of Elgar's style in the music; however, as John Purser pointed out in his sleeve-notes to a recent CD of Mackenzie's orchestral music, it would seem that it is Elgar's early music which is Mackenzian!

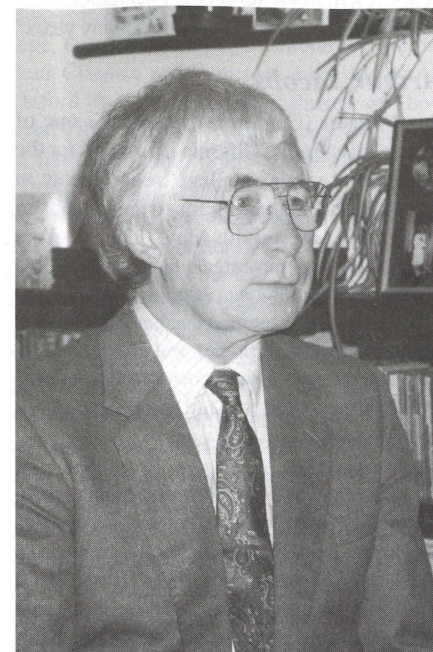
From the age of ten to fifteen Mackenzie was educated in Sondershausen in Germany, as were many gifted young musicians of the period, yet he ended his education at the RAM. This was partly because he wanted to have violin lessons with his father's teacher, Prosper Sainton. He also received composition lessons from the then Principal George Macfarren, and piano lessons from Frederick Jewson. He spent three years at the Academy and for two of those years held the coveted King's Scholarship, discontinued a few years later. He returned to Edinburgh to teach for a number of years when, in 1880, he was ordered by his doctor to take a rest abroad because of overwork.

Mackenzie and his 'nomadic family' of wife and daughter then spent a decade commuting between Britain and Tuscany, during which he wrote some of his greatest compositions. On the death of Sir George Macfarren in 1888, Mackenzie was duly elected the Principal of the RAM, despite a very partisan and closely-fought race with the favourite candidate, Joseph Barnby. He began his Principalship as he meant to go on - by overcoming the 'many rooted habits, dissensions and wilfully constructed obstacles' which had become ingrained at the institution. He did away with the segregation of male and female students, taking over the conductorship of the orchestra in order to keep in contact with his students and watch their progress. He also introduced new courses of study with the help of his chairman, Thomas Threlfall, and newly-created Curator, Frederick Corder. One of his first acts was to ease tensions with the recently founded Royal College of Music and join forces in order to set up the Associated Board of the Royal Schools of Music examinations system, still with us today. Two of Mackenzie's greatest achievements were in the move of the RAM in 1911 from Tenterden Street near Oxford Circus to its present site, and the celebration of the first centenary of the RAM in 1922.

Mackenzie's music is worth studying since it is often quite innovative for its time. He introduced the use of the Rhapsody as a form for orchestra in Britain and was one of the leading native opera composers of the 1880s under the auspices of the Carl Rosa Company. His works deserve as much, if not more, recognition and a place in the repertoire than those by lesser Germanic composers of the period, and it is to be hoped that more musicians choose to programme such works in their concerts in the future. At Mackenzie's retirement from the Academy in 1924, Sir Hugh Allen said, in his speech, that 'the letters RAM which for more than a century have meant 'Royal Academy of Music' can now take on an added meaning - they may well signify 'Remember Alexander Mackenzie'.'

Let us hope that as the interest in Mackenzie's music and life grows, these words will be repeated by an ever growing number of musicians, particularly at the RAM.

## FORTY YEARS ON Some memories of the Fifties



**NEVILLE OSBORNE** (1954) was music adviser for Newcastle upon Tyne from 1964-67 and then became principal lecturer in two colleges of education in London and Essex. While in the north-east, he launched and conducted the Newcastle Schools' Orchestras as well as setting up a scheme for instrumental tuition. He has recently retired as an Associated Board examiner and is living in Somerset.

**ON READING THE** *Diary of Events* to mark the 175th Anniversary of the Academy I began to indulge in a wave of nostalgia. The following may evoke some memories, perhaps of incidents long since forgotten. For most of us, the entrance audition is probably an event we will never forget.

I had already done my National Service in Egypt, teaching in an army families' school, having squeezed in two years' training at Goldsmith's College before being called up. For the College audition I played before Andrew Lloyd Webber's father, William, and he said he'd 'let me know'. At the Academy I met the Principal, Sir Reginald Thatcher, and the Warden, Myers Foggin. My knees were knocking when I was ushered into 'the presence'. Sir Reginald was kindness itself and came and sat beside me on the piano stool to calm my nerves. I met him again a year later in Regent's Park,

when he not only remembered my name but my first-study professor! I learnt later that in his early days he was a former director of music at the Royal Naval College, Osborne, Isle of Wight, so perhaps this association aroused fond memories. I shall always be grateful to him. Sadly, after only two years of retirement, he died in 1957.

Myers Foggin stopped me in the corridor during my first term and let me know that if it had been his decision (forthright as ever), I would never have got into the Academy because of mis-readings in my playing of Debussy's *Reflets dans l'eau*. 'Go and look at it,' he said, which I did.

Michael Head, to whom I was assigned for piano, was an artist to his fingertips. His influence on pupils in purely musical terms rather than in merely teaching technical prowess was inestimable. I am sure it was his gifts as a singer and writer of exquisite songs that enabled him to impart beauty of phrasing and limpid interpretations to his piano pupils. He was something of a dreamer and during a lesson would sometimes go off into a reverie as if into his own spiritual world - the horns of elf-land faintly blowing! He left his pupils with a very special sensitivity towards music. I accompanied him once or twice to Broadcasting House, Langham Place, when he gave one of those 9am morning recitals of his own compositions. It was fascinating to watch his shy charm project itself to the radio listeners.

My organ professor was Douglas Hawkridge and a very different person from Michael. I had been playing the organ from the age of 15 (self-taught), so Douglas had a great deal to put right. At my first lesson I asked him 'Do you wear special shoes?' 'No, only those I wear every day, but soled in leather,' he replied. I wonder how many folk today wear shoes soled in leather? I asked him if he minded teaching a second-study organ pupil and he astonished me by saying the piano was his main instrument when he won an Associated Board Exhibition, and the organ became his second study. I felt quite encouraged! He was a pupil of Stanley Marchant (later Sir Stanley), organist of St Paul's Cathedral who became Principal in 1936. Nevertheless, I think his hero was the legendary G. D. Cunningham, organist of Alexandra Palace and later of Birmingham Town Hall. Douglas's teaching of the organ was a revelation over the use of tone-colour and the effective management of stops and pistons. He had little time for Baroque and continental organ schemes in English organs which were becoming fashionable at that time. He was essentially a Romantic. He used to shout at me from the far end of the Duke's Hall 'Use the swell pedal!' I remember with great pleasure a recital he gave for the Organ Club at St Peter's, Eaton

Square, when he played Karg-Elert's *Three Pastels*, Op 92 and Parry's *Wanderer* Toccata and Fugue. There was also a marvellous occasion at a diploma ceremony of the Royal College of Organists when he played a selection of the examination pieces. He had firm opinions about the harpsichord and loved Rheinberger and Brahms. He was also an expert and dedicated photographer with an enviable reputation as an exhibitor.

Eric Thiman sometimes deputised for Douglas Hopkins in the choir-training class. His rather abrupt approach discouraged any frivolity among the students, certainly commanding respect. We were intent on keeping our heads down as he chose each of us to conduct the group. His comments on our efforts picked up any affections without fear or favour, but were always helpful and penetrating. It was soon after this that he became my harmony professor, and thus began a warm friendship until his untimely death in 1975. He never used text-books (even his own) and every lesson was 'tailor-made' for each student. In my case we were working for ARCO paper-work and he was adept at inventing exercises 'of-the-cuff', exactly pin-pointing my difficulties. For the three part contrapuntal question he always chose texts from the bible and never the Prayer Book - after all, he was organist of the City Temple. I was also fortunate to attend his GRSM keyboard harmony classes. In our improvisations he always spotted immediately any shoddy chords, asking us to justify them. We could hardly remember them. If he was pleased with our efforts, he would sit down at the piano and treat us to one of his own improvisations on a theme - with commentary. What a delight they were and we would leave the room walking on air! His quiet manner gave no hint of his immense achievements.

Margaret Donington was a second generation pioneer of the musical appreciation movement in schools during the first half of this century. She began to work out her class-teaching methods in aural training as head of music at the Mary Datchelor School in Camberwell, and her sterling work was recognised by her appointment as director of the GRSM course and Junior Exhibitors' Department in 1935. When I began my GR course in 1952, I had to get used to giving practice lessons to my peer group. I was the only male, and having taught in schools during National Service, was in a quandary whether to treat my fellow-students as grown-ups or children. The result of the second option was quite hilarious and the lesson ended in uproar. I fear Margaret thought I was treating the lesson as a kind of joke. But I was always grateful for her generous reference which enabled me to continue my professional career in education.



# Tributes and Appreciations

## Charles Cracknell



Charles Cracknell MBE ARAM in his 80th year, with bassoonists, left to right, John Orford, Laurence Perkins, Gareth Newman, John Whitfield and Helen Peller

Professor of bassoon **John Orford** writes: 'As a Mancunian born and bred, it was inevitable that for me the real world of music would revolve around concerts listening to "t' Halle band" and that, as an early teenage bassoon player, there could be no greater status in life than to be the bassoon player in that orchestra. There was no other! Just like there was no other football team than Manchester United. Going to concerts at the Free Trade Hall was a regular trip from my school in Macclesfield, and so seeing and listening to the bassoon in those concerts was something special. When, at the age of 16, I was told by my teacher at school, David Smith, another ex-pupil, that it was time to move on to having lessons with Charles Cracknell, it was like being told that you were to be sent to Bobby Charlton for coaching.

There were regular trains to West Didsbury so the journey was no problem, and it was with some trepidation that I was ushered into the front room by his wife, Pat. Charles was waiting. He was an imposing man, standing at six feet five, although he never gave the impression of superiority, just confidence. The hour-long lesson would always be more like an hour-and-a-half, and at the end Pat would be waiting with a tray of coffee and biscuits for us both, which I saw as my reward.

The relationship between pupil and first 'real' teacher is something special, and there is no doubt that Charles' influence at the time was the most important of my life. It was then that I started to learn that playing the bassoon was not simply fingers etc, but phrasing and rhythm and sound. It was not unusual to spend the whole of one lesson on one or two solos

from the orchestral repertoire and going through scales from the Oubradous book, playing all the articulations really slowly until they were absolutely perfect, or at least that was the aim. Speed was the icing on the cake, and I don't remember ever getting that far. I especially remember one whole lesson going through the solo and cadenzas in Scheherazade over and over and over until I could play every nuance exactly as he liked. The attention to detail was incredible, and I can still see him shaking his head when, for the tenth or maybe hundredth time, I hadn't achieved exactly the phrasing required. He would beat out the pulse by tapping on a match box, he still smoked a pipe at the time, and that metronomic sound will remain with me and all his other pupils forever.

Meeting him during the interval at Halle concerts became something special, and seeing the orchestra downstairs backstage and sensing the atmosphere and excitement, certainly for me, was a great experience. At the end of the concert he would stand for the applause, dwarfing those around him and, miraculously, by the time the applause was finished, his bassoon was in its case and he was ready and off.

Throughout my years at college I considered lessons with Charles to be essential and, in my second year, I started to go into the Halle as an extra, especially for Berlioz, which was one of Sir John Barbirolli's favourites. One day, I was asked to play second bassoon in a complete concert, including Schubert's 'Unfinished'. I distinctly remember going through the opening of the second movement with Charles, over and over again, until it was absolutely right, and getting that feeling of achievement by playing something terribly simple but incredibly satisfying. This feeling of perfection, and the need for it in every way at all times, was to stay with me and I am sure all his pupils every time I have played. Charles's influence was the single most important one of my life. Even when going to visit him over his last few years, he would expect me to take my bassoon and play to him, or try out some reeds which he had bought. Enough has been spoken and written about Charles's career, but what he meant to us as young players was something completely different. The love and esteem with which he was held by all his students, not to mention his colleagues, is sufficient testimony to his life, and I feel proud to have been amongst those who experienced his skills and talents. Hopefully I shall continue in his footsteps.

## Charles Proctor

**Audrey Bayly** (1940) writes: 'Charles Proctor OBE FRAM died at the end of November 1996 aged 90. He studied at the RAM and in Dresden. In 1940, at the request of Sir Henry Wood, he founded the Alexandra Choir, which played an important role in music in London during the war years. A number of students in Ernest Read's Choir at the RAM (of which

I was a member in 1940), joined the Alexandra Choir at its foundation. We had some wonderful musical experiences under Charles Proctor's excellent training, over nearly 40 years. I will never forget the Promenade concerts in which we took part for so many years.'

## Arthur Jacobs

**Scott Hayes** (California) writes: 'As one of three guests from California in London for the occasion, it was a privilege to participate in the Memorial Gathering for Arthur Jacobs in the Duke's Hall on 4th May. The speakers and performers presented a fitting tribute to a leading writer on music, as many of you know - a major critic, esteemed teacher at the RAM, biographer, lexicographer and opera translator. The programme was beautifully planned by Arthur's wife Betty and their sons, Julian and Michael.

The Principal welcomed those present who included, among the performers, Sir Charles Mackerras and Della Jones, and among the speakers, representatives of Sir Henry Wood and Sir Arthur Sullivan. It is the latter role that I want to share with you - my friendship with Arthur Jacobs - and to tell you what this unique, accomplished, honest, loving and kind human being gave to me.

Our friendship, which expanded to include Betty and my wife, Kitty, began as a result of my relationship to Sir Arthur Sullivan, who was my great-great uncle. His brother, Frederic, was my great-grandfather, and his niece was my grandmother. When Arthur Jacobs published his excellent biography of Sullivan, I wrote to him in appreciation. The book taught me a good deal about my family background. We met when Arthur and Betty visited California. Arthur opened meaningful doors for me. He asked if I would speak at the Sir Arthur Sullivan Society Festival last summer at Oxford University. My first reaction was, 'But Arthur, I'm not a public speaker'. He, however, believed I could do it, and thought that Sullivan's 1885 trip to California to visit his nieces and nephews would interest others.

His confidence motivated me to explore the field of research as I'd not done before, and to learn much more of my family roots. As a result, warm relationships developed with first and second cousins, many of whom I had not seen in 42 years. Thank you, Arthur Jacobs, for your great contribution of music and, personally, for what you have given me.'

Arthur Jacobs's *Penguin Dictionary of Music* (1958) was published in its 6th edition this year. He began his career as a music critic for the *Daily Express* in 1947 and later wrote for the *Sunday Times*, *Financial Times* and *Musical Times*. He published a number of reference books, was on the editorial board of *Opera Magazine*, translated more than 20 operas and founded the *British Music Yearbook*. He was appointed Professor when head of the music department at Huddersfield Polytechnic (now University) and was a Visiting Scholar at Wolfson College, Oxford. Arthur Jacobs taught at the Academy from 1964-78.

## Edward Amos

**Andrew Morris** (1970) writes: 'Edward Amos FRAM was at the Academy from 1943-47 and had previously been a Junior Exhibitioner. From the RAM he went to Keble College, Oxford (as Holroyd Scholar) where he read Classics and then took his BMus. At Oxford he came under the influence of Thomas Armstrong. Ted's entire teaching life was at Bedford School (1950-86) where he was director of music from 1957-79 (my predecessor, therefore). His policy was to introduce as many boys as possible to instrumental playing and he utilised the fact that Bedford has its own preparatory school on site, where young talent can be nurtured at an early age. Ted founded the well-known Bedford School Festivals of Music in 1973, where boys give a series of concerts throughout the week at the end of the summer term. He was president of the Music Masters and Mistresses Association in 1968-69 and was made a Fellow of the RAM in 1963. He was instrumental in starting the IAPS orchestra courses, and was assistant director and chief auditioner for many years. He also examined for Oxford local A level music. At the Academy, he played the viola in a quartet with Nona Liddell and Ivor MacMahon violins and John Kennedy cello, and received this prize on behalf of the quartet. He later played in the Royal Philharmonic Orchestra under Sir Thomas Beecham.'

## Molly Mack

**Anne Wilkinson** (née Peacock, 1955) writes: Having heard only recently that Molly Mack had died, I was interested to read the words of appreciation from Adrian Brown (Spring 1997). My own recollections go back somewhat further. In 1946 Miss Mack was the visiting violin teacher at the school I attended, St Helen's Girls' School, Northwood, Middlesex. Following some rather dreary tuition from an uninspired teacher, Miss Mack's arrival was like a breath of fresh air to this jaded aspiring violinist! She quickly introduced me to a whole new world, entering me for music festivals, persuading me to audition for the National Youth Orchestra (which was in the embryo stage at the time) and entering me as a Junior at the Royal Academy, where she was already a professor. I was extremely shy, and she must have despaired at times, but by encouraging and cajoling in turn, she somehow managed to extract some performances from me and I began to enjoy the experience. Finally, when I entered the Academy as a full-time student in 1951, she encouraged me to audition for Frederick Grinke, who accepted me as a member of his class. I owe a great deal to Molly Mack and the expert, sound tuition I received from her, from the age of twelve. Thanks to her (yes, and the daily scale practise!), I have enjoyed a career as an orchestral player and teacher, which I would never have dreamed was possible as the shrinking violet of 1946.'

## A Celebration of the Life of Alexander Kelly

**JILL BARLOW** gives an account of this delightful concert. She herself was a Junior Exhibitioner at the RAM, and studied privately with Alex Kelly from 1977-85 when preparing for local recitals. She is a freelance musician, teacher and writer and the music critic for the Watford Observer.

On Sunday 16th March, Alexander Kelly's pupils and colleagues gave a Memorial Concert in the Duke's Hall. The concert was attended by prominent colleagues, friends and former pupils such as myself and was held in the presence of his family, including his one-year old grand-daughter with sparkling eyes just like his own. The memorable afternoon was tinged with the sadness of his passing. A true sense of projection and musical endeavour always combined with poised control was displayed magnificently when some of his pupils were on show as a very fitting tribute to his remarkable career as teacher, colleague and mentor.

Michael Dussek opened the concert performing Schubert's Trio No 1 in B flat together with his cellist wife, Margaret (like Alex himself, Michael explained to the audience, he also married a cellist called Margaret). They were joined by Sophie Langdon, violin and Peter Jacobs, a pupil from the 1960s, who played more quizzical works by Bridge and Parry. Two younger pupils, Jorge Martín Rodríguez and Andrew Law, then played in duet Dvorák's *Slavonic Dances* with exquisitely poised timing on the entries to great effect. Simon Mulligan, who studied with Alex at the RAM until 1994, gave an evocative performance of Chopin's *Ballade in A flat*, displaying considerable style. We then had a 'tongue in cheek' exposé of Paderewski's *Minuet for Piano* for six hands, from recent pupils Nicholas Austin, Dominic Harlan and Leslie Hollingworth, who were then joined by Juliet Edwards and Simon Lepper for Grieg's *Hall of the Mountain King* - ten hands. Alex was noted for his robust sense of humour and versatile repertoire, so these items came as no surprise. Jonathan Plowright then played works by Harold Craxton (with whom Alex himself had studied at the Academy in the 1940s) and Lennox Berkeley, in more pensive mood.

Iain Burnside, head of keyboard studies at the Guildhall School of Music and Drama, a fellow Scot who had also studied with Alex, read three of Alex's poems from his published volume *Visitations*, including the *Music Teacher's Prayer* which ends: 'Dear God, I can manage the Notes; Will you help with the Expression?'

The concert closed with Haydn's *Trio in G major* with Alex's pupil Aaron Shorr at the piano, William Bennett, *flute* and Philip Sheppard, *cello*, followed by a really virtuoso performance par excellence with colleague and ex-pupil Vanessa Latache taking the lead in a scintillating expose of Liszt's Hungarian *Rhapsody No 2* arranged for two pianos, eight hands - aided and abetted on the keys with aplomb by colleagues Christopher Elton, Piers Lane and Frank Wibaut.

Much credit must go to the organising genius of Vanessa and Aaron, aided by Rita Castle, for making such a fitting tribute to Alexander Kelly come to fruition in such a splendid way. We must all go on trying to put into practice his musical ideas. But Alex is succeeded by a young grandson bearing his name, so watch out beyond the millennium for new age ideas, too.

**John Stolberg** (1950) writes: 'I would also like to add my tribute to my former violin teacher at the RAM, the late Molly Mack, who was also my teacher as a Junior Exhibitioner from 1946-7). She was a born teacher and grounded me in the 17th and 18th century repertoire. Molly Mack took a personal interest in my playing and would often give me free extra lessons. I was very proud when in 1948 I auditioned for the National Youth Orchestra's first formation. Dr Ruth Railton heard me play some of the first movement from the Mendelssohn Violin Concerto. Half-way through she said, 'who taught you?' I said proudly, Molly Mack. 'I thought so, she said'. I became a member of the first violins for the first and second courses. Molly Mack taught me to love the violin and the quality of her teaching has been with me always. A lovely lady, sadly missed.'

## DEATHS

*It is with deep regret that the Academy notes the deaths of the following:*

**Edward Amos** FRAM, 18th June 1997  
**Dr Kenneth Barritt** FRAM, 16th May 1997  
**John Bigg** HonARAM, 20th June 1997.  
 Member of professorial staff 1978-93  
**Dr William Cole** LVO FRAM FRM FRCO, 9th May 1997. Member of professorial staff 1945-62  
**Charles Cracknell** MBE ARAM, 1st May 1997  
**Nicholas Danby** HonRAM, 15th June 1997.  
 Member of professorial staff, 1989-97.  
**Dr Watson Forbes** FRAM, 25th June 1997.  
 Member of professorial staff  
**Marie Grammel**, 26th April 1997  
**Christopher Grier** HonRAM, 7th May 1997.  
 Member of professorial staff 1976-83  
**Glyn Lewis** (trumpet, 1994), 9th August 1997  
**Alfred Nieman** FRAM, March 1997  
**Charles Proctor** OBE FRAM, November 1996  
**Paul Reade** ARAM on 7th June 1997  
**Robert Spencer** HonRAM on 8th August 1997.  
 Member of professorial staff 1974-97  
**Mrs Heather Taylor** (née Potter), 18th December 1996  
**Mary Thomas** FRAM, 17th April 1997.  
 Member of professorial staff 1988-97.  
**Susie Tyte** (née Shepherd), 22nd February 1997



## RAM CLUB NEWS



Paul Patterson presents Lady Lewis with the RAM Club medal as President of the Club for the current academic year

**THE RAM CLUB** hosted a number of events throughout the year including a violin recital by the virtuoso Ruggiero Ricci in October 1996. Maestro Ricci attended a reception given by the Club after the concert when he talked enthusiastically about the level of playing by students in his masterclass given earlier that day. In March the Wallace Collection gave a brilliant concert with John Wallace giving his usual amusing commentary on the pieces played. Club members were invited to an interval reception. On 16th March a concert 'A Celebration of the Life of Alexander Kelly' was given by the Club to honour Alex, President in 1991-2 and a much-loved member of the staff. The year ended with the Club hosting a bucks fizz reception for students attending the Graduation Ball.

We wrote to members in the Spring announcing the revival of the RAM Club Prize to be held in June this year. Unfortunately we had to postpone this but we are going full-steam ahead for 1998 and the date for the final has been fixed for Sunday 21st June. We hope many of you will be able to attend.

The President, Lady Lewis, has steered the Club through a year which has seen the committee spending many hours updating the Club rules in preparation for this year's AGM. The results accompany the *Newsletter*. It is hoped that the committee will now be able to resume its purpose and spend the majority of its time in trying to provide for the musical stimulation and social wellbeing of all members.

Plans for this year include a 50th birthday concert for our ex-President Paul Patterson, a repeat of last year's excellent wine-tasting, and further Sunday afternoon tea concerts, which have proven to be most popular.

### MEMBERSHIP OF THE CLUB

Many times I am asked the difference between the RAM Club and the Friends of the Academy, and which to join. Membership of the Club (£12 per annum) is open to all those who were former students and staff of the Academy, as well as current members of staff. The Friends membership is open to a wider sector - all members of the general public who are interested in the Academy. We would be delighted to hear from any former student who wishes to join - please contact me at the Academy.

**RITA CASTLE, Administrator**

### COMMITTEE

*President* Lady Lewis, *Past President* Frank Wibaut, *President-elect* Mark Wildman, *Hon Treasurer* Christopher Field, *Hon Secretary* Paul Patterson, *Asst Hon Secretary* Malcolm Rudland. *Committee members* Kenneth Bowen, Nigel Clarke, Joanna Ive, Owen Murray, Janet Snowman, Clara Taylor, Neil Varley. *Administrator* Rita Castle

## XXVI International Viola Congress

16-19 July 1998

### Royal Scottish Academy of Music and Drama

*Host Chairman:* John White FRAM

*Consultant:* James Durrant MBE

The 1998 congress is to be given as a tribute to the memory of the great viola player William Primrose who was born in Glasgow in 1904. The programme will feature a number of

Scottish-born and Scottish-based viola players, some of whom have studied and taught at the RSAMD, plus major figures in the viola world. A major exhibition, broadcasts, recordings, talks, lectures and masterclasses are planned and the organisers intend to commission new works from Scottish composers.

For further information please send SAE to  
The Secretariat, XXVI International Viola Congress,  
36, Seeleys, Harlow, Essex, CM17 0AD, England.

## PLEASE LOOK HERE!

**Roger Cutts** has moved. Does anyone have his address or a contact number for an inquiree?

**BBC Producer Tony Coe** (tel 01908 655611) is interested in hearing from any alumni who may have any film footage or photographs from the 1960s Early Music revival.

**Gillian Smith** is researching the life and career of the voice teacher, Iris Warren (1902-63) with a view to writing her biography. Iris was a member of the teaching staff at the RAM and a course tutor for the LRAM (Teachers) and Speech between 1953-5. She would be pleased to hear from Iris Warren's former students at the Academy during the early 1950s, or from anyone who can assist her with her research. Kindly contact Gillian Smith, 3 Hawkesley Drive, Horthfield, Birmingham B31 4EZ.

**Pamela Purdom**, formerly of 75 Park Lane, Croydon, at the RAM in the late 1930s, or her sister Jo (Mrs K.M. Benbow), who may or may not have attended the Academy.

### FOR SALE - A BRAND NEW PAIR OF PETER EATON 'INTERNATIONAL' CLARINETS

New without case £4150. Will accept £3500 (ono), including double case and cover worth £180.  
Please contact Barnaby Prangnell 0976 267451



The Royal Academy of Music Newsletter is compiled, edited and produced by Janet Snowman in the Development Office on equipment kindly donated by DIGITAL EQUIPMENT CORPORATION

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